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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

'Defenders' dilemma
—pull-out by sponsors
dramatizes issue of ad-
vertiser influence on
programing p 29

ABC's man of mystery
—frank portrait of
a seldom-interviewed
chief of staff, Simon
B. Siegel p 38



... signal the celebration, as WHB begins its
second 40 years of responsible service to the Kansas City area

40 years old this month, and still innovating. That's the story of WHB with its new concepts of news, service, entertainment. The past 8 of those 40 years have been marked by a domi-

nance that has become a byword in United States radio. If you want to dominate Kansas City, buy WHB. Talk to Blair, or v.p. and general manager George W. Armstrong.



WHB

710 kc. 10,000 watts, Kansas City



affiliated with: KXOK St. Louis • KOMA Oklahoma City • WDGY Mpls.-St. Paul • WTIW New Orleans • WQAM Miami

WHB, KXOK, KOMA, WDGY, WQAM REPRESENTED BY JOHN BLAIR & CO. WTIW REPRESENTED BY ROBERT EASTMAN

**“Charlotte’s WSOC-TV...
an important factor in this market”
—Jim Ware, McCann-Erickson**



“A mixture of good programming, competent management, and follow through with respect to scheduling and merchandising makes WSOC-TV an important factor in the merchandising plan for Coca-Cola.”

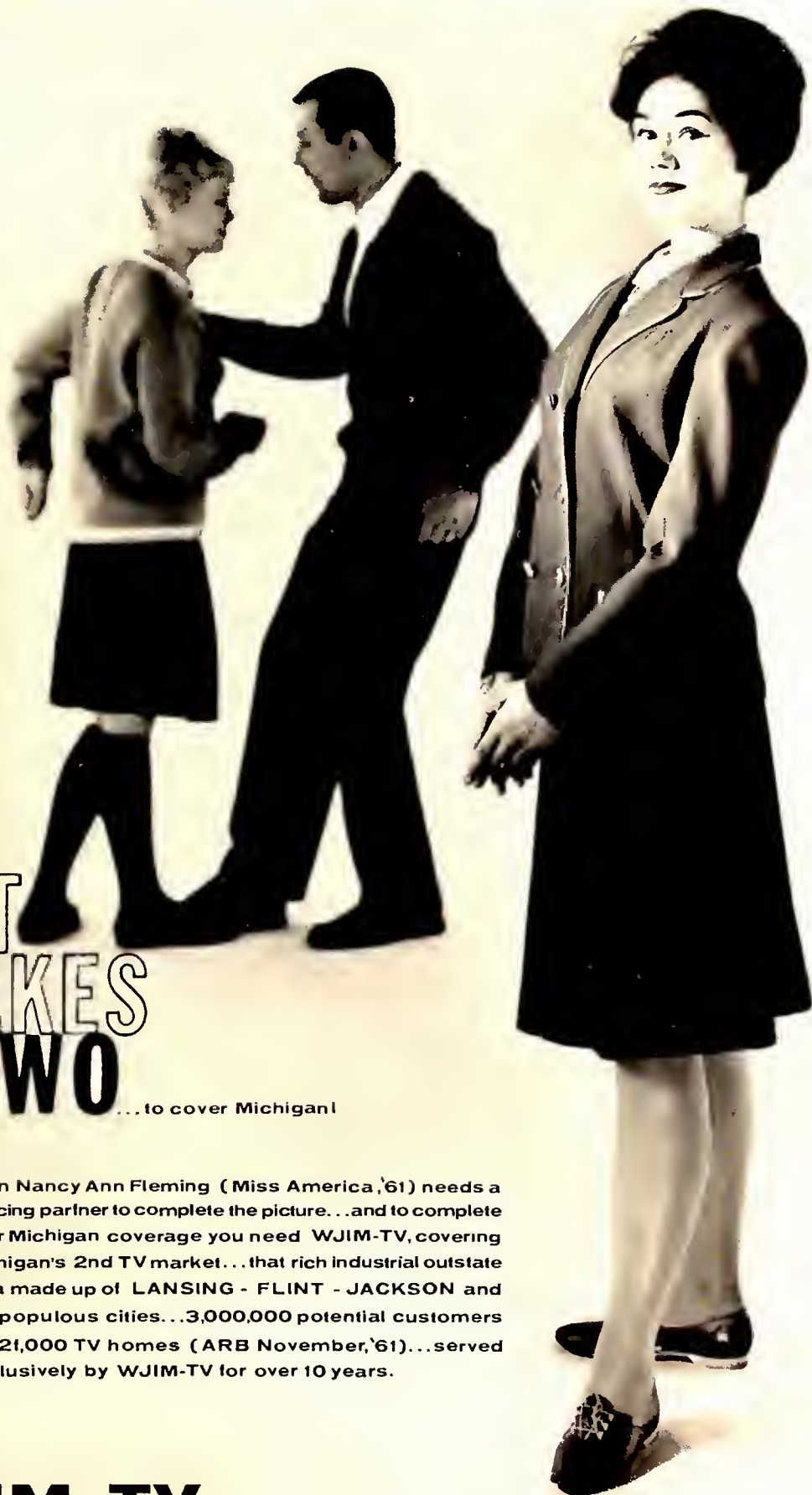
J. H. WARE
Account Executive
McCann-Erickson, Inc.

Station follow through with respect to scheduling and merchandising is something that gives advertisers a refreshing new feeling. It's a trait we practice with zest at WSOC-TV. Team it with our good programming and you come up with a performance that gives everybody a lively lift. Put a special zing into your next Carolina schedule . . . put it on WSOC-TV. A great area station of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton



IT TAKES TWO

...to cover Michigan!

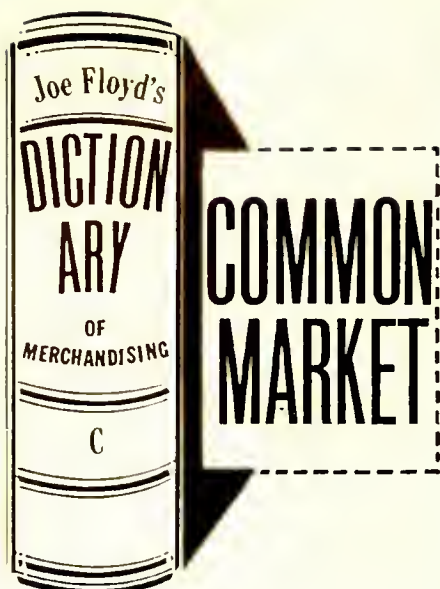
Even Nancy Ann Fleming (Miss America '61) needs a dancing partner to complete the picture...and to complete your Michigan coverage you need WJIM-TV, covering Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...3,000,000 potential customers...821,000 TV homes (ARB November, '61)...served exclusively by WJIM-TV for over 10 years.

WJIM-TV

BASIC



Strategically located to exclusively serve LANSING...FLINT...JACKSON
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA



Com'mon Mar'ket

1. In Europe, a union of contiguous nations formed to promote natural distribution flow and reduce trade barriers. 2. In the U.S., the 103 counties popularly known as KELO-LAND, tied together by natural distribution flow and by a remarkable, single communications system (KELO-LAND TV) which matches that natural distribution flow.

Only one television medium advertises the things you sell throughout the Sioux Falls-103 County "common market." That television medium is KELO-LAND TV. To be lured into diverting your time "buys" to stations in next-door markets is to leave your wares untold and unsold within vast KELO-LAND itself.

CBS • ABC

KELO tv LAND

KELO-TV SIOUX FALLS; and interconnected
KOLO-TV and KPLO-TV

JOE FLOYD, Pres. • Evans Nord, Executive Vice
Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R
in Minneapolis by Wayne Evans

MIDCO

Midcontinent
Broadcasting Group

KELO-LAND/tv & radio Sioux
Falls, S.D.; WLOL/am, fm
Minneapolis-St. Paul;
WKOW/am & tv Madison,
Wis.; KSO Des Moines



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Our head's above the clouds...

...and the view is better than ever! Our giant new 1,549 ft. tower, sixth tallest structure in the world, gives KOVR 37% more Television homes in the booming Sacramento-Stockton market. These are the concrete advantages to you :

GREAT PROGRAMMING: A line-up of strong ABC-TV shows and top syndicated properties which are supplemented by Metropolitan Broadcasting's quality specials and public affairs programs.

NEW STUDIO FACILITIES : The finest and most extensive in the area, including tape facilities in both our Sacramento and Stockton studios.

SUPERIOR PROMOTION : Massive, continuing on-the-air, outdoor and newspaper campaigns.

You're on solid ground when you buy KOVR for towering results in the Sacramento Valley.

Q KOVR Channel 13 SACRAMENTO
STOCKTON

A METROPOLITAN BROADCASTING STATION
C. GLOVER DELANEY, V.P. & GENERAL MANAGER

..... YEAR AFTER YEAR, AFTER YEAR, AFTER YEARS

WKRG-TV Mobile - Pensacola

----- Measures UP



WKRG-TV

Channel 5
Mobile
Alabama

Your **MEASURE 'MINT'** on the Gulf Coast

Call Avery-Knodel Representative
or C. P. Persons, Jr., General Manager

23 April 1962

SPONSOR-WEEK

CBS TV AFFIL. PAYCUT

Affiliates board gets word of \$4 mil. proposed cut and time reclassifications; pay cut to be about 6%

Los Angeles:

CBS TV last week broke the news to its Affiliates Board as to what the network wanted CBS TV stations to give up in network revenue and at first glance it figures somewhere in the neighborhood of \$4 million.

The one-day meeting, which a network official described a "very pleasant session," brought forth this purported proposal:

1) As far as affiliates' revenue was concerned the afternoon was to be reclassified from C to D rate.

2) The stations would waive any income margins accruing from advertiser discounts, which in substance would mean they'd be compensated on the base of the end rate.

Here's how the \$4-million loss to stations in afternoon compensation is calculated: multiplying by 30% the difference in accumulative billings with the application of the D rate instead of the C rate.

Apply the \$4 million to the total share paid affiliates in 1961 (around \$66 million) and the ratio loss to affiliates comes out to slightly over 6%.

The gathering here was primarily for the purpose of giving the CBS TV Affiliates board a preview of the proposition that the network plans to submit at the general affiliates meeting in New York 3-4 May at the Waldorf-Astoria.

Incidentally, it is further calcu-

lated that of the \$4 million about \$800,000 will be the portion yielded by the CBS TV o&o's.

In submitting the plan for revised affiliates' afternoon compensation CBS TV took the tack that by agreeing to share in the network's loss on its daytime operations the stations would accomplish something of long-range interest.

This is the second step taken by CBS TV within a year to reduce affiliate compensation. The other involved a similar switch from D to C time, that of the morning schedule. The before noon revenue readjustment was coincidental with CBS

(Continued on page 10, col. 2)

PETKER SUIT SETTLED; Y&R TO PAY \$125,000

The \$16 million anti-trust suit brought last January by Al Petker on behalf of his A. P. Management Corp. against Y&R and 15 station reps was reportedly settled last week.

In exchange for payment of between \$120-125 thousands by Y&R on behalf of all defendants, the suit has been dropped.

Some of the reps ignored the suit. Others who hired legal aid for it are now said to be out about \$4-5,000 each.

The suit arose from a meeting at Y&R 11 December said to have involved illegal restraint of Petker's exchange plan.

CBS, NBC report record 1st qtrs.

A record first quarter in CBS history was reported to the stockholders in Los Angeles last week. Said chairman William S. Paley, "I am delighted to be able to report that CBS has just completed the best first quarter in its 34-year history."

Increased sales and profits for the network and o&o's were listed.

AB-PT meanwhile reported a first quarter decline of net operating profit from \$3.4 million in 1961 to \$3.0 million this year.

NBC TV—like CBS—didn't give any figures but reported all time highs in first quarter sales and earnings.

Net o&o's before Chicago FCC hearing

Chicago:

Chicagoans who expected fireworks in the FCC's hearings came away disappointedly with nothing more than a fizzle to recount as the stations had their turn to testify last week.

The testimony by Lloyd Yoder, Clark George, and Sterling Quinlan, representing the respective NBC, CBS, and ABC o&o's, was bland, mild, and innocuous—in its total effect.

At one point FCC Commissioner Robert E. Lee, presiding, warned Clark George, v.p. and general manager of WBBM-TV, that the length
(Continued on page 10, col. 2)

MARX TO HEAD NEW ABC ENGINEERS UNIT

ABC has formed a new division, ABC Engineers. Frank Marx, who was v.p. in charge of engineering, has been elected president of the new unit.

The new unit will bear on all branches of ABC, "including tv, radio, films, theatres, records, publishing, and our international activities," said Simon B. Siegel, executive v.p. of parent company AB-PT.

Marx joined ABC in 1943 as director of general engineering, became v.p. in charge in 1948, and v.p. in charge of engineering for ABC in 1952. He also serves as engineering consultant to USIA and was a member of the NTSC which created color standards.



Frank Marx

TAC meetings set for 20-21 August, Chicago

TAC will analyze local public affairs programming in a meeting of programing representatives of subscriber and producer stations 20-21 August in Chicago.

A steering committee of Stan Cohen, WDSU-TV, New Orleans; Roy Smith, WLAC-TV, Nashville, and Robert Weisberg, TAC, will draw up the agenda for the meetings.

It is expected that the meeting will result in the formation of a national association of program directors.

Some subjects probably to be discussed at the meetings will include: how to determine local community needs, what happens when the FCC visits a community, producing local public affairs shows, how communities benefit from public affairs programs, and sponsorship problems regarding public affairs programs.

Fm stereo in rapid growth

By mid-April 81 fm stations had converted to stereo and were broadcasting an average of 66 hours a week, reported EIA last week.

About 70 million people, or 40% of the nation's population, are said to be within the range of these broadcasts.

There are at least 20 manufacturers now delivering fm stereo equipment.

Fm stereo broadcasting officially began in June 1961. By fall 1962 it is expected that about 300 fm stations will be transmitting in stereo.

'SALADA' TO REPLACE S-S-H COMBINATION

Salada Foods, Inc., will be the new name for Salada-Sherriff-Horsey, Inc. Grant Horsey, president, said that the old name did not describe the product line accurately. Salada Tea is one of the company's major products.

J. William Horsey Corp. was created in 1946 to process citrus fruits, merging with Shirriff's Ltd. of Canada, producer of jellies, desserts, and flavorings, in 1955, to form the Shirriff-Horsey Corp. Two years later the company purchased the Salada Tea Company and assumed the three-part name it is now dropping.

Speidel to sponsor 'Defenders' episode

Speidel (McCann-Marschalk) will fully sponsor "The Benefactors," an episode of The Defenders, 28 April. The previous sponsors of the episode dropped out when they learned that the hour deals with abortion.

Speidel will continue as an alternate-week half-hour sponsor in the fall.

Two Balaban stations to Eastman; WRIT will affiliate with ABC Radio

Two Balaban radio stations in Texas, KBOX, Dallas, and KXOL, Ft. Worth, announced last week the appointment of Robert E. Eastman, station representatives.

The two stations were charter members of the Eastman list, but left in 1960. Their return gives Eastman all four Balaban radio stations. The two others are WIL, St. Louis, and WRIT, Milwaukee.

WRIT, said to be the first major radio station to be fully automated, will replace WISN as the ABC Radio affiliate in Milwaukee on or before 6 August.

The station is owned by Radio Milwaukee, Inc., a part of Balaban Stations.

(Continued on page 64, col. 1)

Hall denies KLAC, L.A., is to be sold to WBC

Los Angeles:

Mortimer W. Hall, president of Hall Broadcasting Corp., admitted that he had talked to Donald H. McGannon, president of WBC, last week, but he termed the meeting a social visit of a long time personal friend and categorically denied that he was selling station KLAC, Los Angeles, to WBC. (See SPONSOR-WEEK, 16 April.)

Said Hall, "KLAC is definitely not for sale—quite to the contrary, Hall Broadcasting has future plans for purchases itself in various other markets."

Hall referred to his statement of last November, made when Bob Forward was appointed executive v.p. and general manager of the station, that the station was no longer for sale and had been taken off the market."

Earlier WBC had an option to buy for \$4.5 million which expired be-

(Continued on page 10, col. 1)



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam



We take great pride in calling to your attention that the 1962 McCall's Golden Mike Award winner for service to the community is the best known lady in our home town, and the first lady of New England broadcasting, our girl Kitty.

We are deeply grateful to have this added indication of what we have long maintained—that true and intensive local service is the broadcaster's most important function. Often such devotion is its own reward and only rarely do these things come to the attention of those who do not reside in our community.

We, however, have never hesitated to have our record examined, and one of the brightest spots in that record is weekdays from 1:00-2:00 PM.

Represented nationally by HOLLINGBERRY

FENNER TO MW&S AS V.P. AND A/E

Robert M. Fenner has joined Mogul Williams & Saylor as v.p. and account supervisor on Griffin shoe polish.

The account was assigned by Boyle-Midway division of American Home Products to the agency earlier this month.

Fenner was marketing brands supervisor and brand manager of Chesebrough-Pond's, responsible for



Vaseline hair tonic, Pertussin products and Seaforth toiletries. He was previously group advertising manager at Vick

Chemical Co., assistant v.p. for product management at Coty, Inc., and new product manager at Colgate-Palmolive.

CMB seminars end series

Dr. Herbert W. Robinson last week forecast new profit opportunities in the 1960s for agencies and media through the use of computers.

Robinson, president of CEIR, spoke at the last of a series of CMB seminars. (It was reported incorrectly in SPONSOR-WEEK, 16 April, that CEIR was presenting the seminars.)

KLAC

(Continued from page 8, col. 3)

fore the FCC acted on the transaction.

Hall said that since November the station had invested heavily in promotion advertising, talent, and staff.

Meanwhile, in New York, WBC was completing negotiations to acquire WINS, which would be its seventh radio station. Purchase price is reportedly almost exactly \$10 million.

CBS TV PLAN

(Continued from page 7, col. 2)

TV's conversion of the morning pricing to a commercial minute concept.

It will be recalled that at last year's meeting of NBC TV affiliates Robert Sarnoff was emphatic in his premise that affiliate income was quite out of line with network profits and that a more equitable form of distribution, less favorable to stations, was in order. It can be assumed NBC TV will have something concrete to propose to its affiliates along these lines after the CBS TV affiliates have endorsed their own compensation cutback.

CHICAGO FCC

(Continued from page 7, col. 3)

of his testimony (the transcript was 115 pages) was driving him "into the arms of Morpheus."

While Lee displayed a remarkable sense of humor throughout, very few of the 99 original witnesses were curious enough to come back. One or two were seen in the courtroom.

Each of the three o&o managers insisted he had local autonomy to make decisions but relied on New York higher-ups for advice, suggestions, or approval. Of the three Quinlan, perhaps, made the most vivid case, saying of WBKB-TV, we are "iconoclastic, individualistic, indigenous."

Quinlan, calling FCC Chairman Minow "the great tree-shaker," credited Minow's efforts for attracting a sponsor to his station, Community Builders, which will spend \$100,000 on a series of local public affairs documentaries.

Each of the general managers seemed to express resentment at the lost time and effort required to prepare exhibits and presentations for the FCC hearings. Quinlan noted that preparations had held up some public affairs shows by over a month.

AMA ELECTS OFFICERS FOR JULY 1963

Chicago:

William R. Davidson has been elected president of the American Marketing Association for the year beginning 1 July 1963. He is professor of business organization at Ohio State University. He will serve as president-elect for one year.

Vice presidents elected included Joseph W. Newman of Stanford University, Robert James Lavidge of Elrick & Lavidge, Sidney R. Bernstein of Advertising Publications, and Edward R. Bartley of B. F. Goodrich. They will serve as vice-presidents-elect until taking office in July 1963.

Miss Margaret L. Reid of Monsanto Chemical was re-elected secretary-treasurer and will begin her term July 1962.

The following were elected to the board of directors and will begin their service in July 1962: Perry Bliss of the Univ. of Buffalo, John Macklin Rathmell of Cornell University, Syn-dor V. Reiss of Graybar Electric, Alfred N. Watson of U. S. Rubber, James L. Chapman of Detroit Edison, Charles J. Tobin of Oscar Mayer, Melvin S. Hattwick of Continental Oil, J. R. Jones of Southern Services, Gerald E. Brown of Safeway Stores, Ralph C. Hook, Jr., of Arizona State University, and David S. Catton of Foster Advertising.

Collins Hails White House Study

NAB president LeRoy Collins last week commended the White House Commission on Campaign Costs for recommending a suspension during the 1964 campaign of the "equal time" provision of the Communications Act.

Collins noted that industry and commission agreed that "there is no need to require the industry to provide free time to candidates."



who buys the most?

young adults buy the most!

(young adults buy the
most cigarettes...and most
of almost everything)



Young adults (under 50) buy 66% of all tobacco products. This means that when you buy young adult ABC Radio, you're buying cigarette advertising geared to the market that buys most of what you sell. That's because two years ago ABC Radio recognized the potent economic force inherent in your young adult market and did something about it. ABC Radio consistently programs for young adults; promotes

to young adults; presents to the cigarette advertiser (and virtually every other advertiser) the most compelling new "reason why" for network radio. It's young adults with Flair, Sports, The Breakfast News and Special Events on ABC Radio. Remember when it comes to tobacco products, young adults always buy the most. Your ABC Radio sales representative will be glad to give you the young adult

ABC RADIO

FIRST WITH YOUNG ADULTS

Commercial commentary

Appointment in Milwaukee

This week Thursday (26 April) Ernie Jones and I will be at Marquette University in Milwaukee, attempting to defend the honor of the ad business against a couple of hotshot college professors.

Ernie, of course, is president of MacManus, John and Adams, and an articulate, hard-hitting advocate if there ever was one.

Our adversaries, however, are so loaded with academic credentials, so drenched in genuine egghead accomplishments, that I've been wondering whether two benighted, misbegotten admen can even make a fight of it.

Paul Weiss, professor of philosophy at Yale, is an internationally known scholar, teacher and consultant on educational projects, whose works have been translated into Hebrew, Greek, Italian, Spanish, Portuguese and Japanese.

Ernest van den Haag, professor of social philosophy at N.Y.U. and lecturer at the New School for Social Research, has contributed articles on education, psychoanalysis, and religion to a formidable list of learned American, British, French, and Italian publications.

Ernie Jones and I—well, we've written a couple of ads.

The occasion for this unequal confrontation is Marquette's Fifth Annual Advertising and Marketing Conference, held by the University's colleges of Marketing, Journalism and Speech, in co-operation with the Milwaukee Ad Club, and other business organizations.

The subject this year is a dilly; "The responsibilities of advertising people to business and society," and Professor C. Brooks Smoot, chairman of the Conference, has thoughtfully sent me a sheaf of anti-advertising attacks including Arnold Toynbee's blast against Madison Avenue, as stern examples of the kind of deep, dark, knotty ethical problems we shall be expected to deal with.

I'm sure that Ernie and I will do our best (we will represent "the practitioners of advertising" while Professors Weiss and van den Haag will speak majestically for "the consumer and society.")

It should be a thrilling, action-packed exchange, to say the least. But please, please pray for us.

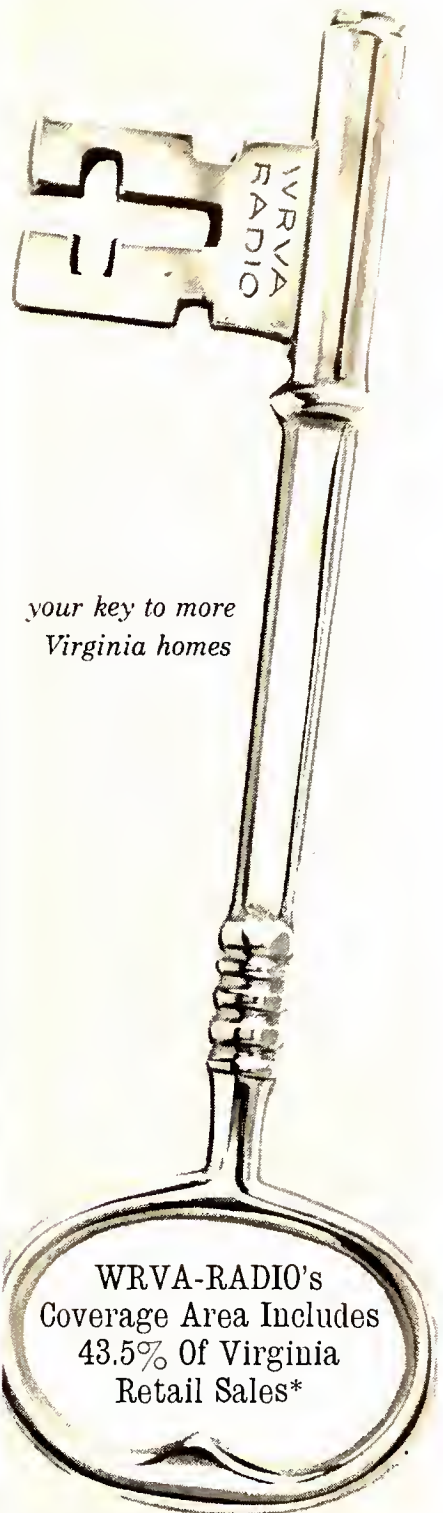
Let's not be anti-intellectual

Our Milwaukee ordeal will take place, ironically enough, on the very day when the 4As, in a closed session of its spring meeting at White Sulphur Springs, will be discussing what, if anything, to do with its "thought leader" public relations program.

You may recall that last year at the Greenbrier, the 4As split wide open over a proposed \$130,000 p.r. campaign, prepared by Hill & Knowlton and already approved by the 4A Board of Directors.

Its agency members, led by such rebels as Art Tatham of Tatham-

(Please turn to page 54)



your key to more
Virginia homes

* Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

JOEY AND PERRY AND ANYONE FOR GOLF?/AN EARLY MORNING TALK WITH A STATESMAN/A LO



THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

THE PROBLEMS FACING TODAY'S WOMEN/AND MEANWHILE, BACK AT THE RANCH



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

555/5th

Burnett's NAB suite

Your reporting on the traffic, or rather lack of it, in the Leo Burnett agency's hospitality [*Sponsor-Week*, 9 April] suite leaves me somewhat perplexed.

During the NAB Convention I had the pleasure of visiting this suite, meeting with Tom Wright and his most gracious staff, and enjoying typical Burnett hospitality. Had I any complaint—and I have none—it would be that the rooms were a bit small for the number of people visiting them. But the friendship, courtesy and hospitality more than overcame the shortage of floor space.

Knowing the value of editorial space in *SPONSOR*, I question that such an item really rated an opening

page box. Or could I be wrong on both counts?

J. J. "Chick" Kelly
dir. of advertising
and promotion
Storer Broadcasting
Miami

Thank you for your thoughtful note. You must have hit the Burnett suite at the peak of the traffic hour. According to our information, and we had a considerable amount of comment to back us up, a good many people wanted to visit the Burnett suite, but didn't know where to find it.

Even though the suite was carried in the NAB issue, there was no prepublicity, which seems to be part of the trouble. (See "Sponsor Speaks" page 72, for additional comments.)

Double billing

As one of the leading spokesmen for our radio/tv industry, I feel sure you

will want to take the lead in combating "double billing."

As you know, FCC has cracked down hard, and rightfully so.

However, mark my words, this is the type competition we may expect from our newspaper friends. They will bill the large advertiser at his lower lineage rate, but they will bill co-op portions of that ad. at the one-time, or smaller lineage rate.

I say the only way the government or advertising industry can combat this is to insist co-op advertising be billed at same rate as advertiser himself enjoys.

Walter H. Stamper, Jr.
Chattanooga

Letters on our letters

Your "Open letter to Chairman Minow," 2 April issue is excellent.

I certainly hope he reads it and then thinks seriously about everything in it.

And, in its way, your "Open letter to Governor Collins" is just as good.

Both should be helpful to an industry that needs help of this kind.

Chester MacCracken
dir. of radio and tv
Remington Advtg.
Springfield, Mass.

Diseases again

Just a quick note to say thanks for the very fine spread you gave to our Media Maladies contest ["Schizorata phobia anyone?" 26 March]. The article was certainly well written, and I hope proved to be of interest to your general readership. Also our thanks to the writer.

Roger B. Read
Taft Broadcasting
Cincinnati

An advertising education

An important aspect in advertising is education. Knowing that *SPONSOR* especially is interested in the future of this field we want your readers to know of the 12th annual "Inside Advertising Week," April 22-27, in New York.

Sixteen major advertising companies will be on hand to host the 78 seniors from colleges throughout the U. S.

R. Steele Sherratt
Advertising Club
New York

REACH OUT

KFMB RADIO lets you reach out, into a four county primary area where, according to Pulse, more adults listen to KFMB than any other station. Bonus audience in four additional counties, too!

KFMB RADIO

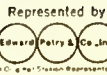
SAN DIEGO



Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo
• WDAF-TV Kansas City • KFMB-TV
San Diego • KERO-TV Bakersfield
• WNEP-TV Scranton-Wilkes Barre



the Chicago Station Representative

In Radio: KFMB & KFMB-FM San
Diego • WDAF & WDAF-FM Kansas
City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

New... on Detroit's **WJBK-TV**

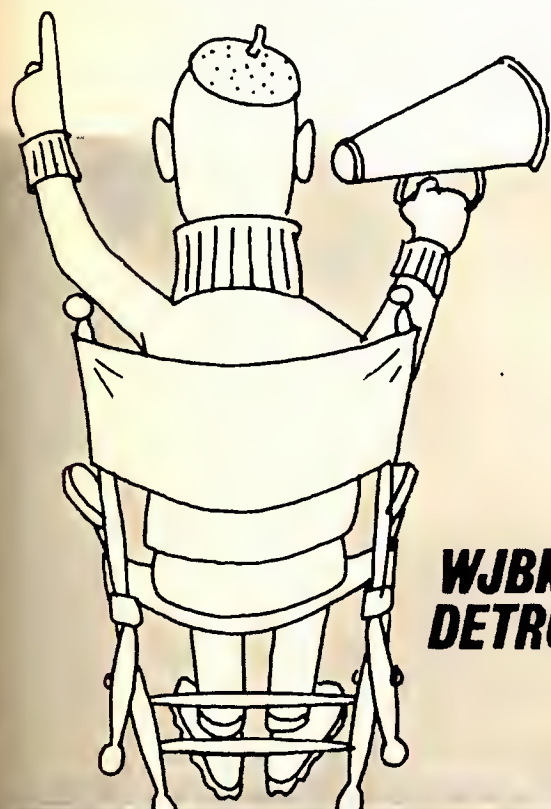
PREMIUM MOVIES IN PRIME EVENING TIME

Thursdays, 7 to 9 P.M.

**THURSDAY
M★VIE
DATE★**

60-Second Announcements Now
Available in the Pick of the Pictures*

Looking for prime 60's with a selling punch? Here they are,
in an all-star lineup on Detroit's Channel 2. Call your Storer
rep now for first choice of the avail.



**WJBK-TV
DETROIT**

2

*TITLES AND STARS LIKE THESE,
CHOSEN AND TIMED FOR
FAMILY VIEWING

STRANGERS ON A TRAIN, 1951

Farley Granger, Ruth Roman

THE SEARCHERS, 1956

John Wayne, Natalie Wood

CALL NORTHSIDE 777, 1948

James Stewart, Lee J. Cobb

PRINCE OF FOXES, 1949

Tyrone Power, Orson Welles

THE WHIRLPOOL, 1949

Gene Tierney, Jose Ferrer

PINKY, 1949

Jeanne Crain, William Lundigan

ALL ABOUT EVE, 1950

Bette Davis, Marilyn Monroe

THE BLUE DAHLIA, 1946

Alan Ladd, Veronica Lake

VIVA ZAPATA, 1952

Marlon Brando, Jean Peters

THE CRIMSON PIRATE, 1952

Burt Lancaster

A STAR IS BORN, 1955

Judy Garland, James Mason

COME FILL THE CUP, 1951

James Cagney, Phyllis Thaxter

TEA FOR TWO, 1950

Doris Day, Gordon MacRae

THE DAMNED DON'T CRY, 1950

Joan Crawford, Steve Cochran

THE BIG LIFT, 1950

Montgomery Clift, Paul Douglas

HOUSE OF STRANGERS, 1949

Susan Hayward, Edward G. Robinson

LOS ANGELES
KGBS

PHILADELPHIA
WIBG

CLEVELAND
WJW

NEW YORK
WHN

TOLEDO
WSPD

DETROIT
WJBK

IMPORTANT STATIONS
IN IMPORTANT MARKETS

MIAMI
WGFS

MILWAUKEE
WITI-TV

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

TOLEDO
WSPD-TV

DETROIT
WJBK-TV

STORER
BROADCASTING COMPANY

CHECA



70 FULL HOURS

MATE

**STARRING ANTHONY GEORGE
SEBASTIAN CABOT
AND DOUG McCLURE**

**NOW AVAILABLE FOR
LOCAL PROGRAMMING**

GREATEST GUEST-STAR LIST IN TV HISTORY!

Jack Benny	Dan Duryea	Mickey Rooney
Scott Brady	Joan Fontaine	Barbara Rush
Lloyd Bridges	Charles Laughton	Jane Wyman
Sid Caesar	Julie London	Keenan Wynn
Cyd Charisse	Lee Marvin	
Joseph Cotten	Ricardo Montalban	And...
Angie Dickinson	Tony Randall	Many, Many More

1st day sales to:

WPIX New York
KTTV Los Angeles
WGN-TV Chicago
WMAL-TV Washington, D.C.
WALA-TV Mobile
WPTA-TV Ft. Wayne
KVOA-TV Tucson
KLZ-TV Denver
WXYZ-TV Detroit

mca
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere



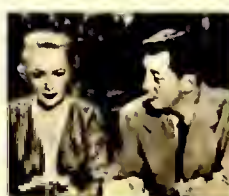
"Run Silent, Run Deep" (25.8*) **runs off with Sunday Night**



Witness for the Prosecution



10 Seconds to Hell



Not As A Stranger



The Wonderful Country



The Pride and the Passion



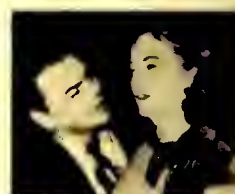
Shake Hands with the Devil



Johnny Concho



The Indian Fighter



Marty



Pork Chop Hill



Men In War



Man of the West



Moby Dick



The Kentuckian

...and look what's coming on "Hollywood Special"!

Movies are better than ever
 ...on ABC-TV.

Kicking off "Hollywood Special," *Run Silent, Run Deep* grabbed itself a 25.8 average rating,* outrating *every* program from 8:30 to 10:30 on Nets Y & Z.

In point of Nielsen fact, it made ABC the top-rated Network on Sunday night, with a 23.2 average.* A higher rating than any night on any other network.

A glance, above, at the up-

coming schedule should leave no doubt as to this line-up's ability to score in similar fashion on forthcoming Sunday nights.

Movies, anyone?

ABC-TV

*Source: Nielsen 24 Market TV Report, Average Audience, Monday thru Sunday, 7:30-11 PM., week ending April 8, 1962.

SPONSOR-SCOPE

23 APRIL 1962

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SPONSOR

PUBLICATIONS INC.

Next to important account switches, what advertising people perhaps like to read most about are new products which are testmarketing. Here's a collection of them.

1) P&G via its Charman Paper Co. is moving into the disposable diaper sweepstakes, competing directly with J&J's Chux and indirectly with International Latex and Kleinert. Scott Paper also has one in the making.

2) Boyer Labs, of Chicago, which turns out H-A hair arranger, is taking a stab at the deodorant market through Halt and the aftershave field via Hark. Allan Marin is the agency and the testing is mainly in the southwest.

3) DuPont is out with a new bleach, with BBDO steering the market tests. This could become a hefty budget operation late in the year.

4) Proctor appliances (Weiss & Geller) has on the marketing board a midget electric clothes drier (it takes three pounds of wetwash and is most handy for apartments).

5) Armstrong Cork (BBDO), whose new floorwax, One Step, seems to be spreading from the east, has stirred this speculation among competitors: will it market the product through floorcovering stores or will it bid for the supermarket shelf along side the packaging of S. C. Johnson, Simoniz, Aerowax, Continental, etc.

BBDO seems to be having a rough time getting the air media data it wants to feed into its linear programing computer.

Latest obstruction the agency has encountered: the refusal of tv stations to supply, per request, the engineer's logs for any sample week, preferably the middle of March.

Responded the stations: our policy is never to issue stats of our logs. Some stations did advise BBDO that they'd consent to a look at the logs on the scene, but the agency told SPONSOR-SCOPE that for obvious reasons this wasn't what it wanted.

P.S.: Rep firms' research directors next week will get an insight into what BBDO is up to at a coffee-and-donut session to which they've collectively been invited. Meantime the stations and reps are asking themselves where's the money coming from to pay for all that socio-economic data that BBDO wants to collect for programing the computer?

NBC TV has beaten both ABC TV and CBS TV to the punch in trying to make a buck out of the fall elections.

The package price NBC TV quoted to agencies last week was \$900,000, with the returns coverage starting at 7 p.m. and running to 3 or 4 a.m.

Orders will be accepted for a third of the package at \$300,000.

The selling theme: whatwith the governorship races in California, Ohio and New York and possible upsets in certain key Congressional tilts it should make for an exceptionally exciting midterm election.

Not every product category was hotsty-totsy in the tv realm during 1961.

One area where in particular it wasn't so: the automotive aftermarket, such as tires, batteries, accessories, anti-freezes, etc.

Here's how tv fared from that aftermarket in 1961 as compared with the previous years: in 1961 the gross billings were \$13,650,000, where in '60 the tally—both estimates are from TvB—was \$15,405,000.

Taft Broadcasting didn't intend it that way but the group's announcement that it would delay ABC TV's 10 p.m. programs for 10 minutes of news Monday through Saturday has had the effect of throwing a scare into some of the agencies involved.

Where these agencies are worried: the possibility of this move becoming a trend.

One agency, which is top heavy in minute participations, referred to the announcement involving WKRC-TV, Cincinnati, as "critical news." What it meant was the deferred starting time for such shows as *Ben Casey*, *Naked City*, the *Untouchables* and possibly *77 Sunset Strip* (which starts at 9:30 in the fall) would give the network competition a likely rating advantage. (Cincinnati sets in use at 10 p.m., 61%; at 11 p.m., 41%.)

The new WKRC-TV policy takes effect 21 May, with the strip billed as *Dateline Cincinnati*. Eliminated altogether are Gillette's *Saturday Night Fights*.

Lever's *Stripe* toothpaste (JWT) has latched onto an appeal whose neglect has puzzled the dentifrice field ever since the product was put on the market: the tv kid audience.

The brand appears to be making up for the omission with a vengeance. It's not only bought into NBC TV's *Shari Lewis* show but is seeking kid show participations in 54 markets. The plan is to do the commercials with live copy.

When the TvB board meets in Cincinnati this week it will have as one of the research exhibits a flow chart showing the expenditure movements of certain tv accounts during 1961.

The essential purpose of the study is to show the cutback behavior of a key list of advertisers or brands; that is, where the dollars went after they left network or spot. If they were pulled out of tv altogether they will be made TvB's prime target for renewed proselytizing.

One thing the study won't show: whether any of the money went from spot tv into network minute participations. It goes without saying that a study on this area of transition would be of transcendental interest to both stations and reps.

From the viewpoint of type of segment sponsorship there's a couple of surprises for the trade between the collective nighttime schedules of the tv networks for this fall and those of the fall of 1961.

The differences, which impute a reversal of trends, are: (1) 21 shows with a single sponsor as compared with 19 last fall; (2) a reduction in the number and percentage of spot carriers. Last fall the carriers totalled 50, consuming 59% of all prime time.

Here's SPONSOR-SCOPE's breakdown of the way type of segment sponsorship looks for this fall, first by networks en masse and secondly, by individual network:

SPONSORSHIP TYPE	NUMBER OF SHOWS (%)		TOTAL HOURS (%)	
Single sponsor	21	(21%)	13	(17%)
Alternate week	39	(40%)	27	(37%)
Three or more sponsors	38	(39%)	36	(46%)
TOTALS	98	(100%)	76	(100%)

SPONSORSHIP TYPE	ABC TV TOTAL HOURS		CBS TV TOTAL HOURS		NBC TV TOTAL HOURS	
Single sponsor	3½	(14%)	4	(16%)	5½	(22%)
Alternate week	5½	(21%)	16½	(66%)	5	(19%)
Three or more sponsors	16½	(65%)	4½	(18%)	15	(59%)
TOTALS	25½	(100%)	25	(100%)	25½	(100%)

Note: Schedule involves Mon.-Sat., 7:30 to 11 p.m.; Sunday 6:30 to 11 p.m.

The peregrinations of *Golden Grain* macaroni (Campbell-Mithun) may be described as a case of ABC TV taking it away from spot and NBCTV taking it, in turn, away from ABC TV.

The account goes to its new daytime home for the summer, with a budget entailing about \$250,000, and giving it a few more markets it wanted.

ABC TV has advanced a new selling pattern for nighttime minute participations that has caused some uneasiness on the buying end.

Under the latest system, effective with the 1962-63 season, there's a fixed value put on the time portion of the minute package price, but decision on the markets to be included in the lineup is left to the network exclusively.

The policy as interpreted by agencies: if the network can't clear certain key markets it is privileged to fill in the difference with other markets so long as the total lineup adds up to the fixed price. (That fixed price for a minute is a sixth of a gross \$110,000 hourly rate.)

What disturbs some agencies: the new sales pattern not only relieves the network from the need to maintain even a semblance of guaranteeing basic markets but permits the buyer no choice in the selection of substituted markets.

Nighttime minute participations are now being priced by ABC TV at prices which permit the agency to deduct its 15% commission on the talent as well as the time.

Previously and unlike the other networks, ABC TV had set the package price to differentiate between the time portion and the program segment, making the time commissionable and the program figure net.

Following are the minute package prices for eight of ABC TV's roster of night participation shows: Sunday Movies, \$33,000; Cheyenne, \$36,000; Combat, \$33,000; Naked City, \$38,000; Untouchables, \$38,000; 77 Sunset Strip, \$38,000; Gallant Men, \$29,800; Circus by the Sea, \$25,000.

NBC TV packaged minutes (all gross): Jack Paar, \$35,000; Saturday Night Movies, \$34,000; Sam Benedict, \$32,000; Laramie, \$34,000; It's a Man's World, \$32,000; Wide Country, \$32,000; Saints and Sinners, \$34,000; the Virginians, \$30,000; International Show Time, \$36,000.

(See page 32 for other prices of fall network nighttime programming.)

Sunday night has definitely lost its standing as an important one for network tv talent expenditures.

For the 1962-63 season the Sunday dominance has been taken over by the midweek nights, with Thursday now topping them all.

Here's SPONSOR-SCOPE's breakdown of talent outlays for regular programming each night of the week, with the grand total of close to \$7.2 million for the week representing the highest level since the event of the medium:

Sunday, \$950,000; Monday, \$850,000; Tuesday, \$880,000; Wednesday, \$1,150,000; Thursday, \$1,560,000; Friday, \$1,030,000; Saturday, \$770,000. (These figures are net.)

A rough figure of this outlay on an annual basis: \$370 million.

(For individual prices of fall fare see chart, page 34.)

By the time the fall rolls around the daytime tv network schedules will have undergone so many changes that participating advertisers may have to resort to a beagle to find out where their commercials are.

To take them by network:

CBS: Is eliminating Brighter Day and converting Secret Storm to a half-hour, displacing the Verdict Is Yours for To Tell the Truth and replacing Lucy with the Real McCoys reruns. Video Village appears on the way out.

NBC TV: Has several changes under consideration but is playing them close to the vest until CBS makes its revisions official and the new programs in the NBC TV works give promise of being ready for exposure.

ABC TV: It's got thoughts about inserting another name personality a la Ernie Ford and a couple other items, but it too, in part, is waiting on the competition.

If the SRA isn't careful, certain reps may find themselves confronted by AFTRA with a demand that they apply for work cards.

What poses this possibility is the spot that the SRA has got itself into because it failed to tape the sales presentation it put on during the recent NAB convention.

The SRA has had a number of requests for tapes of the presentation and to comply with these the SRA would have to gather again such actors in the sales tableau as Lew Avery, Adam Young, James Alpaugh and Cliff Barborka.

Word emanated from the rep front last week that stations were grumbling to them about the added tariff ARB was asking for added socio-economic information in their ratings reports come next fall.

ARB has let it be known that the new data will be forthcoming only if enough station subscribers agree to an added charge of 15%.

Programs designed for mirth keep taking over more and more of the night-time tv network schedule and, in the process, give an added heave-ho to the who-dunits and the items which fall within the realm of mayhem.

Come the fall the network schedules will offer a total of 30 situation comedies, compared to 28 for the year before, and eight crime-suspense shows, which is seven less than the previous fall.

Fanciers of westerns will have only one less series, while the dramatic anthologies will have dropped from 10 to seven.

Here's a breakdown by program type of the fall regular series lineups as now set:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Situation comedy	11	12	7	30
Adventure	5	3	5	13
Westerns	4	3	5	12
Crime-suspense	4	3	1	8
Variety	1	3	4	8
Anthology	1	4	2	7
Public affairs	2	2	3	7
Quiz-panel	0	5	1	6
Music	2	0	1	3
Comedy	0	2	0	2
Feature films	1	0	1	2
Sports	1	0	0	1
TOTAL	32	37	30	99

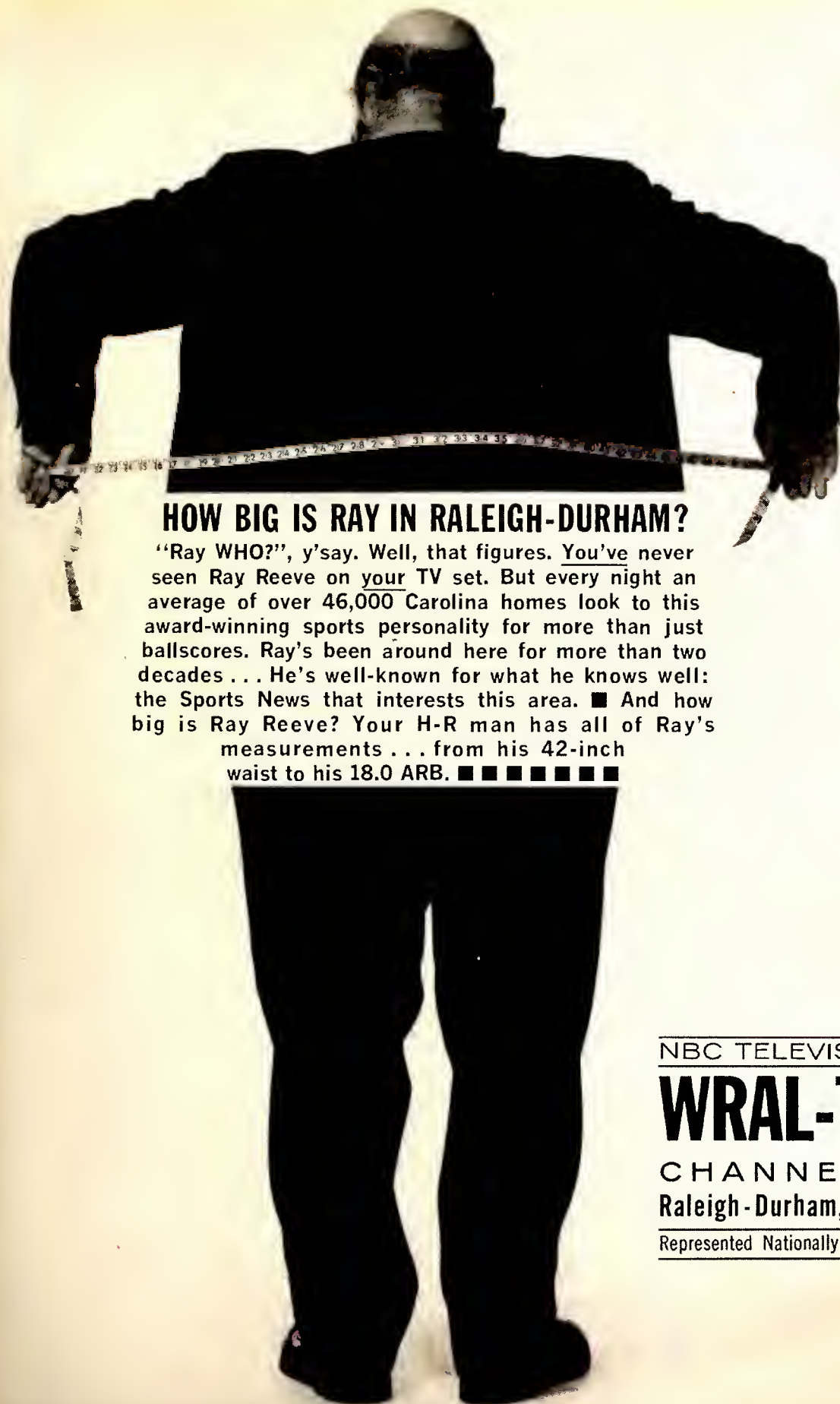
Looks like CBS TV is building cozier good-will relations with its affiliates.

The past week's significant gesture in that direction was the transfer of CBS Report from Thursday 10-11 p.m. to Wednesday 7:30-8:30 p.m.

Before the start of the 1961-62 season SPONSOR-SCOPE reported that CBS TV affiliate were quite unhappy about the documentary's location because it didn't provide the kind of rating lead-in the stations would like for their late evening news, which, after all, serves as their prime bread-and-butter strip.

Obviously, CBS isn't hurting its own interests by the change. It avoids contending with a staple, Wagon Train, and a 90-minute western in color, the Virginian.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponso Week Wrap-Up, page 64; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 70; and Spot Scope, page 58.



HOW BIG IS RAY IN RALEIGH-DURHAM?

"Ray WHO?", y'say. Well, that figures. You've never seen Ray Reeve on your TV set. But every night an average of over 46,000 Carolina homes look to this award-winning sports personality for more than just ballscores. Ray's been around here for more than two decades . . . He's well-known for what he knows well: the Sports News that interests this area. ■ And how big is Ray Reeve? Your H-R man has all of Ray's measurements . . . from his 42-inch waist to his 18.0 ARB. ■ ■ ■ ■ ■ ■ ■ ■

NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

(a based on March 1961 NSI & ARB Mon-Fri averages, plus a sworn statement from Ray's tailor.)



Flaming pages of history
come to life!
The sea conqueror
who discovered
San Francisco!





NOW ON TELEVISION!
MAGNIFICENT SCOPE—SUPERB PRODUCTION
TOP FEATURE MOTION PICTURE QUALITY
—CAST OF HUNDREDS!

SIR FRANCIS DRAKE

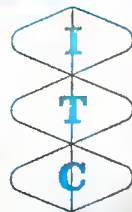
starring **TERENCE MORGAN**
"in the tradition of Errol Flynn."


The world's most famous adventurer...
swashbuckling pirate...master mariner...Queen's courtier...
thrilling historic action, greater than fiction, now re-created for
America's discriminating prime time
first run audiences. Exact replica
of Drake's flagship, The Golden Hind,
built to his own specifications!
Massive sets! Costly authenticity!

Be the first to see this fresh,
brand-new outstanding
quality production in
your market. Wire
or phone collect.



INDEPENDENT TELEVISION CORPORATION
NEW YORK: PLaza 5-2100 / TORONTO: EMpire 2-1166 / SAN FRANCISCO: GLenwood 6-3240





WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county broadcast area, adults receive and control most of the \$2,690,786,000 worth of spending money...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adult listeners... **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company.

Jefferson Standard Broadcasting Company



DEFENDERS' PERPLEXES INDUSTRY

Drop of episode by Lever, B&W, Kimberly-Clark prompts much soul-searching on difficult questions of sponsor control

On Saturday of this week, CBS TV will telecast its long-disputed *Defenders* episode, "The Benefactor," a drama whose hero, a respected physician, crusades for legalized abortion. The program's regular sponsors — Brown & Williamson, Lever Brothers, Kimberly-Clark—will be conspicuously, even glaringly, absent. "The Benefactor" is almost certain to create a storm of pro-and-con criticism among tv viewers. It is equally certain to confound industry leaders themselves. But, in the larger sense, it again raises the fundamental issue of program responsibility—network autonomy or advertiser control?

On the eve of this potentially historic telecast, SPONSOR attempted to get from prominent network and agency officials their reactions to what this *Defenders* episode might portend. The reaction of those who have viewed the show can be summarized as follows:

- On the purely creative level, it is an excellent, even extraordinary, television drama.

Lack of clear-cut analysis of sponsor-network relation compounds public misunderstanding

- The dissenting advertisers, and their agencies, contend that the program's strong emotional appeal for legalized abortion is one-sided, certain to offend large segments of the public, especially on a religious basis.

- CBS officials cite the program as a "very fine, realistic and honest dramatization," and—with or without sponsors—definitely scheduled.

On the much more complex issue of sponsor control, however, no clear-cut analysis has emerged. SPONSOR found considerable ambiguity on all fronts, which highlights more dramatically than ever that the industry has not really decided what the position of sponsors and networks actually is, or should be, in this inflammatory matter. But one thing all agree on: more than two months have passed since the last voice echoed across the much-ballyhooed platform of the FCC hearings, but the image, the stigma—call it what you will—has not departed the national scene. There are enough newspaper columnists around to keep it glowing. The tri-sponsor withdrawal from the 28 April telecast of *The Defenders* because of "conflict with corporate policy" wasn't buried in the newsprint mountains; it made national headlines. To the American public—the voluminous testimonies of such industry leaders as Frank Stanton, James Aubrey and Robert Sarnoff notwithstanding—the overwhelming influence of advertisers on tv programming is accepted as hard, cold fact. Like the after-effects of gossip, rumor and red-baiting, the truth is less enduring than the stain.

Examination of the more publicized testimonies before the Commission hearings shows why. While all three networks maintained no undue interference in programming by advertisers, the prepared statements of their leading spokesmen left confusing, often conflicting, impressions.

Said Robert Sarnoff on 29 January: "I think we are masters of our own house. Much more so than we are given credit for. However, it is only reasonable for the network to

take into account the specialized interests of the advertiser when they are not harmful to the program or story line. The charge that advertisers call the tune for tv programming is invalid and academic. It may be fashionable—but it is also fanciful—to set advertising objectives in opposition to audience-interest objectives in broadcasting, as if television's role as an advertising medium were somehow hostile to its obligation to serve the public."

Said Mort Werner, vice president of NBC TV programs, during that same week: "In entertainment programs, where public issues are not at stake, we have always gone on the theory that the man who pays the bills has a right to some voice in shaping the product. Nearly every advertiser who buys television advertising reserves a measure of control in terms of 'corporate' or 'business' policy . . . the program objectives of a mass medium like television coincide, rather than conflict, with the marketing objectives of advertisers."

Said James Aubrey, president of CBS TV, the week before: "Because the sole economic support of television is revenue from advertisers, there is no doubt that advertisers and their agencies play a part in net-



"**NETWORKS** can feel free to run certain material," says Richard A. R. Pinkham, senior v.p. in chg. of broadcast operations, Ted Bates, "but advertisers are far more restricted"

work programming. The ultimate responsibility for CBS programming remains with CBS. But advertisers do influence both entire programs and elements within programs."

Adding: "In most program matters, there is relatively little that is incompatible between our objectives and the objectives of the advertisers. . . . It would not be the wise course to exclude advertiser participation from the creative process in television programming. If we did so, we would eliminate some of the sources and skill that have contributed to television and in which we certainly have no monopoly."

Adding again, "Advertiser taboos amount to nothing more than fly specks." While Frank Stanton, president of CBS, Inc., assured the Commission, "We decide what goes on the air and we live by our code."

Most industry observers applauded the "reasonable, logical" arguments of these television leaders, but now that the dust has cleared it is increasingly apparent that television critics, and subsequently the public, heard only what they wanted to hear.

"An honest, realistic approach to the relationship between programmers and advertisers only compounded the exaggeration of sponsor influence," one agency spokesman told SPONSOR. "And it was exaggerated from the beginning. As Michael Dann of CBS told the Michigan 4A's recently, only two advertisers—Procter & Gamble and General Foods—have any real control over tv programming, and even they are fast losing it. But the P&G revelation to the Commission of its insistence on meticulous supervision of shows became, in the public mind, an industry-wide practice, while the Bell & Howell testimony (in effect) sponsor meddling is harmful) was conveniently shrugged off. Thus with the Commissioners' rather leading questions, and a handful of writers adding fuel to the flame, the testimonies by the heads of networks simply backfired. Perhaps they didn't realize it, but they kissed the hand that slapped them."

Will the CBS stand on *The Defenders* have any appreciable influence on public opinion? Is it a posi-

What networks said about sponsor control at FCC hearings



"I think we are masters of our own house. Much more so than we are given credit for. However, it is only reasonable for the network to take into account the specialized interests of the advertiser when they are not harmful to the program or story line . . . the charge that advertisers call the tune for tv programing is invalid . . . advertising objectives are not in opposition to audience-interest objectives in broadcasting."

Robert Sarnoff, chairman of the board, NBC

"In entertainment programs, where public issues are not at stake, we have always gone on the theory that the man who pays the bills has a right to some voice in shaping the product. Nearly every advertiser who buys television reserves a measure of control in terms of 'corporate' or 'business' policy . . . the program objectives of a mass medium like television coincide rather than conflict, with the marketing objectives of advertisers."

Mort Werner, vice president, programs, NBC TV



"Because the sole economic support of television is revenue from advertisers, there is no doubt that advertisers and their agencies play a part in network programing. The ultimate responsibility for CBS programing fare remains with CBS. But advertisers do influence both entire programs and elements within programs. . . . It would not be the wise course to exclude advertiser participation from tv's creative process."

James T. Aubrey Jr., president, CBS TV

ve step toward reversing the sponsor-control impression? Network officials apparently think so, although the memory of ABC's "courageous" decision to go ahead with a disputed episode of *Bus Stop*, after both sponsor and multi-station nixes, still sits uncomfortably in many industry minds. Most agency men, however—even those directly involved with the

current sponsor withdrawals — feel that the two programs cannot be artistically compared.

"Whereas the Fabian fiasco on *Bus Stop* was just that—a fiasco," an agency program supervisor told SPONSOR, "it was not because of the network's striking a blow for freedom. It was because of creative misjudgment. If anything, it proved the

advertisers in this particular situation had a greater feel for the public interest than did the network's programmers. *The Defenders* problem, on the other hand, is more complex, and far more delicate."

Most who have seen "The Benefactor," as pointed out earlier, feel it is so well-written and produced that no
(Please turn to page 50)

Fall hour-long entries on medicine, psychiatry and the war

NBC, on medical kick, has lined up 'Eleventh Hour,' with Wendell Corey as psychiatrist. Series grew out of a 'Kildare' program



CBS will concentrate on female goings-on in the hospital world with its presentation of 'The Nurses.' Drama is SRO with three sponsors



ABC is bringing in an action-adventure saga, 'Gallant Men,' on a participating basis. Drama is concerned with World War II

NETS SEE BRIGHT FALL SEASON

► Three networks report large amount of prime time sold for coming season—CBS leads with 92% of its choice hours gone, NBC next with 85% and ABC is 70% sold

Sales for '62-'63 television programs on the three networks may yet reach crowning heights. Seldom have fall nighttime schedules appeared as resplendent and zestful as the upcoming ones on CBS, NBC and ABC.

As SPONSOR went to press, it appeared that CBS was leading the tv troika in garnering sponsor signatures on a whopping array of fall programs. Conservative estimates had it that CBS was approximately 92% sold, an exceptional achievement, in the opinion of industry observers. Last year, at this time, CBS had advertiser commitments in the region of 83%.

Next in line was NBC, cocky and optimistic as Casey Stengel, with its '62-'63 prime time schedule nearly 85% sold and confident that within the next few weeks it would catch up if not surpass its Madison Avenue rival.

Low man, at the moment, appeared to be ABC with a scoreboard reading about 70% sold for the '62-'63 season. It, too, was sanguine about the box office appeal of its "most exciting and balanced schedule" of fall programs. At least, this appeared to be the view of Thomas W. Moore, vice president in charge of the ABC TV network, the man who replaced Ollie Treyz as chieftain of the video web. It was also evident along Madison Avenue that the unceremonious Treyz exit from ABC TV would, in no way, diminish the network's fall programming appeal to national advertisers. In this connection, Moore has told affiliates that advertiser interest in the network's '62-'63 plans are indeed high. "The endorsement that the advertiser and agency communities have given us is an important vote of confidence," he said.

"You can't describe the '62-'63 pro-

graming in a single sentence," Michael Dann, CBS TV vice president, programing, New York, told SPONSOR. "The fall programing structure represents more diversification in kinds of new programing since the '53-'54 season."

There was remarkable agreement among network program builders and sellers that the fall programing was in the nature of a "seller's market" with virtually all the prime time gobbled up, save for some scattered participations in hour-long attractions and several fair-sized holes in informationally-minded telementaries. The important thing to bear in mind, they insisted, was that there wasn't too much emphasis on one particular type of programing—and that a "balanced schedule" was in the making on the three networks. If anything, there was bound to be an enormous amount of experimentation this fall, accord-

ing to the educated opinions in the industry.

"There is no specific trend except for the program people to be interested in experimentation," Dann explained, and went on to cite examples wherein programers would have golden opportunities to exercise their showmanly skills.

Dann, as well as his colleagues at CBS and elsewhere, predicted rich and fresh avenues of program exploration and experimentation to be employed in such arrivals as Jackie Gleason in an hour-long variety show for Saturday nights from 7:30 to 8:30 over CBS; *The Jack Paar Show*, another hour-long variety program which NBC will spot in its Friday lineup from 10 to 11 p.m.

Other '62-'63 entries which will afford both producers and directors to emerge with exceptional entertainment values are the ABC *Circus By-the-Sea* presentation on Friday night and the one-hour situation comedy series, *Fair Exchange* with Eddie Foy Jr. scheduled for 9:30 p.m. slot on Friday over CBS. The three networks, it has been pointed out, have been hip-deep in 30-minute situation comedies, but none thus far has managed to click with hour-long situation comedies. CBS is confident it has the answer in *Fair Exchange*, a Desilu Production with Sy Howard as producer and Jerry Thorpe as executive producer. The writers are Arthur Julian and William Templeton. The above are but a few of the significant hour-long productions bursting with "fresh angles" scheduled for the fall broadcast savants pointed out. If there are any trends visible at all in the '62-'63 program arrivals it is in the multiplication of what industry wagsters describe as the "sawbone school" or "white-coated coterie" which includes the high-rated *Ben Casey* on ABC Monday from 10 to 11 and which is SRO with minute participations; *Dr. Kildare* on NBC Thursday from 8:30 to 9:30 p.m. similarly SRO; *The Eleventh Hour*, a new full-hour dramatic series, starring Wendell Corey as a psychiatrist on NBC Monday from 10 to 11 p.m. opposite *Ben Casey*, the frowning neuro-surgeon. At CBS, according to quipsters, they are about to salute

the "bedpan brigade," or more properly *The Nurses* on Thursday from 9 to 10 opposite *Dr. Kildare*. *The Nurses* like its medically-oriented companions on the other networks, is SRO as one can see by the comparison in this issue of SPONSOR.

In some instances, production costs on upcoming war action, medical, variety and situation comedy fare have risen. It is estimated it went up from 5% to 10% over last year but time charges on networks will be substantially the same as this season. Minute participations will average from \$28,000 to \$40,000 depending on the popularity of the program.

With the increase of hour variety programs, it is hinted that talent agents will put on a squeeze to wangle more money for their headliners. The scramble to obtain top names for such expanded shows as the aforementioned Paar, Gleason, Red Skelton,

etc. and the long-established Perry Como, Ed Sullivan, Garry Moore, etc. undoubtedly augurs a higher asking price for talent. But rumors on the street have it that producers of variety shows are showing a united front against any asking prices over the current \$7,500 ceiling, although in some instance, the producers have gone and will go as high as \$10,000 or more for a particularly pyrotechnic name. What seems certain is that it will be a "seller's market" in '62-'63 for the talent agencies peddling socko names.

The general feeling in the industry is that Hubbell Robinson's return to CBS means an additional spurt in the direction of better dramatic fare. In view of the fact that a good deal of CBS's '62-'63 programming was 'locked up' before Robinson's return, the end result of Robinson's return won't be heightened and brought more sharply

Networks' program builders see a balanced schedule for '62-'63 season



GREATER program balance is assured on the three networks in '62-'63 prime time hours by program chieftains. (Above) Thomas W. Moore, vice president in charge of the ABC TV network; (upper right) Grant A. Tinker, vice president, general program executive, NBC TV network, and (right) Michael Dann, CBS TV v.p., programming, N. Y.



in focus until the '63-'64 season. But the Robinson creative touch, it is asserted, will however be seen with remarkable clarity in the type of specials that CBS plans to offer in the coming fall and winter. Specials will take on special significance at CBS

due largely to Robinson's re-entry, it was asserted. The Robinson touch that was so evident in such previous specials as the Mary Martin-Noel Coward production, the two-hour *Cinderella* with Julie Andrews, the *Caine Mutiny Court Martial*, etc., will once

again be demonstrated in such upcoming CBS offerings as Ingrid Bergman and Sir Michael Redgrave in *Hedda Gabler* and other specials smacking of deep concern for the viewer's intellect. Robinson will emphasize more live shows, more dra-

Here's the up-to-date television network lineup for '62-'63

	SUNDAY			MONDAY			TUESDAY			VE
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AE
7:30	The Jetsons \$68,000* sc	Dennis the Menace SRO Kellogg Best Foods \$38,000 sc	Walt Disney's Wonderful World of Color SRO Eastman Kodak \$110,000 an	Cheyenne Show 3/4-P \$83,575 w	To Tell the Truth SRO Whitehall R. J. Reynolds \$28,000 au	It's a Man's World P Carnation \$95,000 a	Combat 1/3 \$89,875 a	Marshal Dillon (not for net sale) w Adam's Fable SRO Kaiser \$39,000 sc	Laramie 2/3-P Brown & Williamson Miles Bristol-Myers AC Spark Plug Block Drug Colgate-Palmolive \$29,384 w	Wagon \$114,900
8:00		Ed Sullivan Show SRO Revlon P. Lorillard \$102,865 v	Car 54, Where Are You? SRO Procter & Gamble \$45,000 sc	Rifleman SRO Procter & Gamble \$43,000 w	Lucille Ball SRO Lever Toni \$46,000 sc	Saints & Sinners P Miles Labs Warner-Lambert \$93,000 a	Hawaiian Eye SRO Colgate \$89,840 my	Red Skelton SRO Best Foods S. C. Johnson Lever Philip Morris \$115,000 c	Empire SRO American Tobacco General Mills Chrysler \$92,307 w	Going 100 \$147,000
8:30	Hollywood Special									
9:00	7/12-P \$33,000** F	Real McCoys SRO American Tobacco Ralston-Purina \$49,915 sc	Bonanza SRO Chevrolet \$115,000 w	Stoney Burke 5/12-P \$92,550 a	Danny Thomas SRO General Foods \$43,000 sc					
9:30		Jack Webb Show SRO General Electric \$52,000 an			Andy Griffith SRO General Foods \$42,000 sc	The Price is Right SRO P. Lorillard Whitehall \$27,000 au	The Untouchables 1/2 \$76,000 my	Jack Benny SRO State Farm General Foods \$70,000 c	Dick Powell 3/4 Reynolds Metals American Gas \$97,941 my	Our New High School \$50,340
10:00	Voice of Firestone SRO \$45,000 mu	Candid Camera SRO Bristol-Myers Lever Brothers \$33,000 a	DuPont Show of the Week SRO DuPont \$75,000 an	Ben Casey SRO/P \$89,250 a	Christine's Children SRO Lever Toni \$41,000 an			Garry Moore SRO Oldsmobile S. C. Johnson R. J. Reynolds \$105,000 v		
10:30	Howard K. Smith News and Comment Nationwide Ins. SRO \$16,500	What's My Line SRO J. B. Williams Kellogg \$34,000 a			Pantomime Quiz SRO Ralston-Purina \$24,000 a	Eleventh Hour P S K & French Menley & James Warner-L \$31,769 a	Bell & Howell Close-Up SRO Bell & Howell \$49,000 n	Chet Huntley \$19,844 n	Naked City \$93,310	

Prices refer to average cost for programs only. These are net prices (agency commission not included). *Do not charge for reruns. **Package price per commercial minute (program and time). Program types are indicated as follows: (a) Adventure, (an) Anthology, (au) Audience Participation, (c) Comedy, (d) Documentary, (F) Feature Film,

matic shows (a la *Playhouse 90*) and embark on a sizeable search, so it is indicated, for new and better video playwrights—writers who possess the acumen and the potent talents of, say, a Paddy Chayefsky, a Gore Vidal, a James Costigan.

At NBC, the feeling is prevalent that the network's fall program content is indeed of a better calibre than in the past. Grant A. Tinker, vice president, general program executive, NBC television network, speaking for his co-workers, cited the upcoming

Sam Benedict, the aforementioned *The Eleventh Hour* and *Empire*, among other vehicles, as decidedly worthy contributions to the webs tv program structure. Tinker was certain that these programs contained examples of first class writing. Most

season showing new features and this season's holdovers

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Reports P	Virginian P	Adventures of Ozzie & Harriet 1/2-P \$44,615 sc	Mister Ed 1/2 Studebaker \$31,815 sc	Wide Country P	Gallant Men 1/6-P \$89,880 a	Rawhide 5/6-P Coca-Cola Nabisco Bristol-Myers Drackett Colgate \$86,307 w	International Show Time P Miles Labs Seven-Up (40%) \$236,500 v	Circus By-The-Sea P \$82,000 v	Jackie Gleason Show 2/3-P Philip Morris Drackett Colgate Ralston-Purina \$94,301 v	Sam Benedict P Sterling Drug Quaker Oats Block Drug Polaroid \$92,000 a
Gillis 1/2 Gate sc	Warner-Lambert Nabisco Carnation \$180,769 w	Donna Reed Show SRO Campbell Soup Nabisco \$66,250* sc	Perry Mason SRO Colgate Drackett Parliament Sterling Drug Coca-Cola \$86,307 my	Dr. Kildare P Alberto-Culver Colgate-Palmolive Singer Sewing Machines Warner-Lambert Liggett & Myers Sterling Drug \$39,807 a	Flintstones P \$79,000* sc	Route 66 SRO Chevrolet Philip Morris Sterling \$95,000 a	Sing Along With Mitch SRO P. Ballantine R. J. Reynolds Buick Motors \$102,326 mu	McHale's Men P \$62,500* a	Defenders SRO Brown & Williamson Lever All State \$86,171 my	Joey Bishop 1/2 P. Lorillard \$41,000 sc
verly Billies SRO Hogg Reynolds sc	Perry Como's Kraft Music Hall SRO Kraft \$110,000 v	My Three Sons SRO Chevrolet \$71,500* sc	The Nurses SRO Whitehall Johnson & Johnson Brown & Williamson \$87,884 a	Hazel SRO Ford \$43,000 sc	Men At Work SRO Procter & Gamble Consolidated \$55,000* sc	Viva Judson McKay SRO Scott Paper Brown & Williamson \$43,403 sc	J. B. Williams SRO \$54,038 mu	Have Gun, Will Travel SRO American Tobacco Whitehall \$23,867 w	Saturday Night at the Movies 3/4-P Miles Labs Thomas Leeming Kimberly-Clark Union Carbide Liggett & Myers Maybelline Schlitz Brewing Bristol-Myers \$34,000** #	
Steel SRO Steel SRO an	Sealtest Show SRO Sealtest \$55,000 sc	Fred Astaire Premiere 5/6 Alcoa R. J. Reynolds \$134,500* an	Alfred Hitchcock Presents Alberto-Culver Pillsbury \$85,090 my	Andy Williams Show American Home Kimberley Clark Noxzema Liggett & Myers Miles Labs \$33,979 v	77 Sunset Strip 3/4-P \$93,750 my	Fair Exchange P Vicks Pillsbury \$80,000 sc	Jack Paar Show SRO P. Lorillard Kimberly-Clark Smith Kline & French Union Carbide Ronson Mogen David Polaroid \$31,730 v	Fight of the Week SRO Gillette \$60,000 sp	Gunsmoke SRO Johnson & Johnson General Foods Procter & Gamble \$93,865 w	
Brinkley SRO Douglas Fir Plywood Pittsburgh Plate Glass \$30,434 n					no net service	Eyewitness P \$25,000 n		Make that Spare \$11,000 sp		

(I) Interview, (mu) Music, (my) Mystery-suspense, (n) News, (sc) Situation Comedy, (sp) Sports, (v) Variety, (w) Western. Other symbols are: (P) Participations, SRO, Standing Room Only, (fraction) indicates portion of show already sold.

emphatically be intimidated, these programs were not "glossy Hollywood sausages." He reiterated that *Sam Benedict*, for one, would turn into a real hit, a program filled with suspense and high ratings.

In the "balanced schedule" that will prevail at ABC this fall, there is the highly touted *Going My Way*, a new 60-minute dramatic series based on the film of the same name. It will headline Gene Kelly in his first continuing tv role.

With globs of pride, the network is also citing the return of *Voice of Firestone*. The distinguished program will be returning after a three-year absence. It will be housed in the 10 p.m. slot on Sunday. Moreover, ABC will be presenting *Gallant Men*, formerly titled *Battle Zone*, a series of hour-long dramas dealing with combat soldiers in World War II. The network also has *Combat*, a 60-minute drama concerned with an infantry platoon on French and German battlefields in World War II slated for Tuesday at 7:30 p.m. At this writing *Gallant Men* is one-sixth sold and *Combat* one-third sold. What is certain however, at ABC is that *Wagon Train*, which it raided from NBC, and is to be put in the Wednesday 7:30 p.m. slot with the SRO sign already up, will capture the attention of practically all *oater aficionados*. In the niche formerly occupied by *Wagon Train*, NBC is putting *The Virginian*, the new 90-minute series based on Owen Wister's classic of the same title. At this writing, *The Virginian* has three sponsors, namely Warner-Lambert, Nabisco and Carnation Co.

The approximately 900,000 color homes in America will receive some color attractions from ABC starting in the fall. With ABC's entry into color tv programming and with the likelihood of CBS adding more tinted programs, plus NBC's unflagging interest in the subject, evidence indicates that the possessors of color tv receivers should be getting a record expansion of color telecasting. ABC indicated last week that it would colorcast *The Flintstones*, *Matty's Funnies with Beany and Cecil* and the feature films in color which form part of the *Hollywood Special* Sunday night pres-

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WHAT RADIO EXECS TH

- They did like Chairman Minow, RAB presentation and FM Day, according to survey of Keystone affiliates
- They didn't like absence of pitch to the smaller markets, labor sessions, short length of convention

Now that convention dust has settled over NAB rostrums for another year, broadcasters may reflect whether the big trip to Chicago was worth it.

Radio station managers, in particular, had reason to ponder this convention, for the FCC Chairman, Newton Minow, gave them 45 minutes of prime time. This gesture

made him the top attention-getter of the radio group—a fact which arises from an opinion survey of affiliates taken in Chicago by the Keystone Broadcasting System. Minow got a landslide vote of 65% of those surveyed.

Second to Minow in favor was the Radio Advertising Bureau presentation. RAB was cited by 20%.



SMALLER market problems in radio advertising are discussed prior to NAB Convention by Warren Bahr (l), v.p., sr. media dir., Young & Rubicam, and Sydney Wolf, pres., Keystone Bcstg.

THINK OF NAB CONVENTIONS

Third most-liked feature was FM Day, which tied for favor with management sessions—including luncheon meetings. Each picked up 10% of the vote.

In the “didn’t like” category, the RAB presentation was at the top of the list for Keystone affiliates, with 25% reporting they were “disappointed.” Among their reasons: 1) “They give too much for too few. . .”, 2) “We’ve heard the same pitch for the last several years. . .”, 3) “They don’t take the small market into consideration.”

Second in this category were discussions of labor problems. Television problems were third. Runners-up were the exhibits and the convention banquet.

Opinions expressed by Keystone station managers are representative of the feelings of broadcasters in the smaller markets.

Questioned last week about the lack of interest in labor problems by the smaller market managers, Simon Goldman, president of WJTN, Jamestown, N. Y., commented that even though many were not faced with union entanglements at their stations, there is much to be learned from the labor sessions at the NAB. “Even in the smaller areas there is much help the NAB can give the station manager concerning his relations with employees.”

J. Dige Bishop, president and general manager, WCTA Andalusia, Ala., concurred with Chairman Minow’s speech, noting that he understands the industry more now than a year ago.

“However,” said Bishop, “what Minow doesn’t understand is the problem of over-commercialization, particularly in the smaller markets. Many stations depend on Thursday, Friday and Saturday business to put them over the hump. If business is slow during the earlier part of the week, naturally they are going to try to make up for it on other days. However, there is no justification for rate-cutting and double billing practices.”

How opinions line up on NAB '62

BEST-LIKED SESSIONS: 1. Newton Minow and the FCC; 2. RAB presentation; 3. FM Day.

LEAST-LIKED SESSIONS: 1. RAB presentation; 2. labor discussions; 3. television problems.

CONVENTIONS ATTENDED: 40% have attended between five and 10 NAB meetings.

CONVENTION COSTS: The majority consider the expense reasonable in terms of what they learn and time spent.

OTHER ANNUAL MEETINGS: 69% attend from one to five business or broadcast meetings a year.

REASONS FOR ATTENDING: 1. Learn how to do a job better; 2. keep up with the times.

REASONS FOR NOT ATTENDING: 1. Lack of time; 2. weak programs; 3. too costly.

DISLIKED FEATURES: 1. Program content; 2. convention time should be longer.

The Keystone survey revealed two general areas which the broadcasters dislike about conventions: 1) program content and 2) length of the convention.

Their remarks on program content: “Not enough informative seminars”; “dull speeches”; “not enough vital sessions”; “long, unbroken sessions.”

On the other hand, some broadcasters felt the convention was not long enough for them to participate in all activities. These comments were noted: “There’s not enough time to see the city”; “there’s too much

to do in too short a time”; “there’s too little open time”; “conventions aren’t long enough—they should be at least five days.”

In relation to convention length, however, one broadcaster and former member of the NAB convention committee pointed out that the convention begins on Saturday with related meetings. “It’s a five-day convention now,” he said. “If it were extended it may end up as a week-long affair. I think the broadcasters have just got to decide which of the advantages the convention offers are most important to his station and seek these out.”

PORTRAIT OF A MYSTERY MAN

➤ ABC's Simon B. Siegel is unquestionably one of the most influential and powerful figures in the broadcasting field, yet he remains a "man whom nobody knows"

To some people Simon B. Siegel is the name for a man reputed to have ice water for blood and a one word vocabulary: "No."

To others he is a warm, honest, fair, and soft-spoken person, yet a shrewd and tough negotiator with a thankless job, i.e., to take care of the till at ABC.

To everyone in each of these groups he has only two objectives in life, other than his family—to protect Leonard Goldenson and to protect the company. As one man put it, "If Si Siegel thought it had to be done I'm certain he'd not hesitate to cut off his right arm to keep the company and Leonard from harm."

And since Simon B. Siegel has, in 33 years with Paramount, come from a junior auditor to executive vice president of both the American Broadcasting Company and its parent, American Broadcasting-Paramount Theatres, Inc., and did his traveling only in the field of finance—comptroller, treasurer, financial v.p.—it is not unusual that he be little known and often feared. For few are the financial aides that are known and even fewer those that are admired.

To understand Si Siegel one must first know something about the business of operating motion picture theatre chains. In that little known world, which has survived and once again begun to prosper mainly because of its auditors, comptrollers, and treasurers, almost every successful chain operation had someone like Simon B. Siegel in its hierarchy.

And invariably there was a relationship between the success of the theatre operation and the efficiency

of its financial overseer. All of them were quiet spoken, poker faced, good listeners, endowed with a flair for figures and the ability to say "No."

They understood that their companies in those days literally counted profits in terms of low-overhead and high turnover. Multiply a lot of pennies by a lot of theatres and the company was profitable; but let one theatre go in the red and the infection might spread. And since many, if not most, of those chains of movie theatres were headed by individuals the relationship between the comptroller or treasurer and the president was not unlike that of the Leige Lord and his Keeper of the Privy

Purse in ancient times.

The Lord would go off on crusade, or to joust, or to war for more land, while the Steward or Seneschal stayed at home, minded the castle, collected the rents and looked after the Lord's finances.

To theatre operators this was nothing unusual. To the men of Madison Avenue and Radio Row—accustomed to shifting jobs each three-to-four years and always alert to "What's In It For Me," this sort of devotion was incomprehensible.

What many a contemporary forgot, or never knew, was that this sort of devoted service was not unknown not too many years ago. In the lucra-



DESCRIBED as a poker-faced realist who is little-known and often feared, Siegel moves more and more away from detail into planning. Few people see Siegel as the same personality

ive days of network radio Ed Klauer was to Bill Paley and CBS what Si Siegel would become to Leonard Goldenson and AB-PT. And anyone doing business with William Morris knew better than to ignore Nat Lefkowitz.

Si Siegel came to New York from Denver, one of six fatherless children in search of an education, and income and security. Finding himself facile with figures he studied business and accounting, first in day school then at night, and, like many another novice accountant took the civil service examination for a position as an internal revenue agent.

And, since unemployment was not unknown in 1929 and since a civil service appointment was not immediately available, he jumped at the a junior auditor. But what he really wanted was that civil service job and, eventually, it came through.

To his surprise, when he explained why he was resigning, his chief at Paramount met the salary offer and sold him on staying with the company. He has never regreted it.

Through the years Si Siegel became most expert in analyzing the cold figures of a balance sheet and in explaining them in the language of the layman. During these post-depression years movie theatre chains went through the wringer and Si Siegel was called upon one day to look over some figures that interested a young Boston lawyer working on a reorganization plan.

That young lawyer was Leonard Goldenson.

Several years later Siegel was assigned to check out the details of another deal being considered. His summary was so succinct and logical he found himself assigned to the staff of the man considering that deal.

That man was again Leonard Goldenson.

They have been together ever since. Leonard Goldenson leading, Simon Siegel looking after the financial details. It has been said, of these two men, that "Each knows instinctively what the other will think, say, do. They are both shirt sleeve executives who have worked together so long and so intimately that they mesh

like finely turned gears."

Through the years Siegel became more and more of a trouble shooter with an affinity for cutting to the nub of a critical situation and coming up with a solution. More and more he moved away from the everyday detail and into the overall position of planning ahead.

This his official title never revealed, not until recently. Thus, in 1941 he was named assistant to the comptroller of Paramount Theatres; in 1949, comptroller. In 1953 he became treasurer of AB-PT; in 1957, financial vice-president and treasurer of both AB-PT and ABC. In 1958 he joined the parent company board of directors; in 1959 the AB-PT executive committee.

When first he moved into broadcasting he was aghast at the enigmatic personal relationship that existed in that business. Among theatre people, perhaps because we knew each other so well, million-dollar deals would be sealed with a handshake and consummated to the fullest while the contracts were still being drawn."

Sie Siegel is an astute listener, a quiet talker and a supreme realist, who was raised in the rough school of practical finance. His life is his business and his family and there is a quiet contentment in his deep voice when he explains his utter lack of ostentation: "The same wife for 34 years, the same company for 33 years," as if to say "these are the important things in my life."

The closest thing to a hobby are his woodworking shop at home and his grandchildren; and, of course Leonard Goldenson and AB-PT. "After all," he says, "he gave me my break."

He has the wide nose of a one-time football player, a minimum of red hair, and a smile that comes from his eyes as well as his lips. He obviously has few intimates—not unusual with his kind of man—and has no tolerance for kudos or honors.

He has, for example, never been seen at a Theatre Owners of America convention, and confines his NAB appearances to private ABC functions. And what work he does in his community organizations is because



CHATTING with Simon Siegel is John Mullins, president, KBTV Denver, at ABC banquet for affiliates at the NAB Convention

it needs doing and not because someone is trying to honor him for what he represents.

With his staff he respects people who fight for their crew, but gives short shrift to anyone prone to politicking or putting personal gain over company benefit. With autonomy, he reasons, must go responsibility and the ability to be part of a team.

Creative people and ideas are no problem provided they are realistic in content and execution and contribute to the growth of the company. That growth is possibly the key to the person of Simon B. Siegel.

He has had to learn what makes each new duchy valuable, and how to keep it that way, before the kingdom could expand. He learned about theatres, about radio and television and advertising, about record companies, about electronics, about farm publications, about a Florida resort, about international operations—and how these areas of expansion might complement the company as a whole.

For he is bullish on the future of AB-PT. ABC Paramount Records represented a gamble on a man and an idea that has paid off and recently moved into the field of classical music by buying the Westminster Label and catalog; Microwave Associates was a growth move into electronics that has been profitable: Weeki-

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MEDIA SAVVY BOOSTS MANOFF

How an unusual flair for packaged goods specialization and keen insight into air media usage propelled a small New York agency into big league competition

Shrewd industry observers are taking a closer look at the smaller ad agencies these days. The reason: the way some of the "little guys" have been picking off account plums, indicates there's some mighty interest-

ing sparring matches shaping up ahead between the rough, tough, hard-fisted "infant" and his big brother agencies.

Prominent among the young agencies now attracting thought-provok-

ing second looks from people in the business, is the six-year-old Gotham agency. Richard K. Manoff—an agency specializing in packaged goods. According to seasoned pros, Manoff represents a stratum of small agencies



RECENT breakthrough to \$13 million billings after picking up \$3.5 million Fels account prompted changes in executive responsibility. Today (23 April), James Harvey (r), sr. v.p. and creative dir. becomes president. Manoff, president, remains chmn. of the board, chief executive officer



ON occasion, treasurer-comptroller, Bill Blatchley (r) acts as announcer as shown here with chief writer John Cook. Music for commercials is composed at the agency

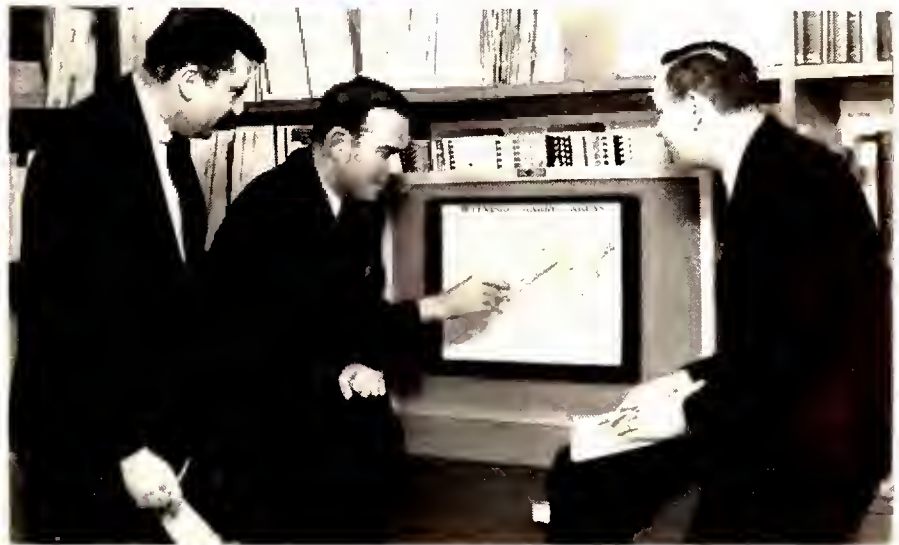
rapidly pushing their way up into the big league.

For evidence they point to Manoff's recent acquisition of the \$3.5 million Fels account—a coup which hiked the Manoff billings up around the \$13 million mark (nearly 90% of that goes to tv advertising). Then there's Durkee-Mower which last June handed its Marshmallow Fluff account over to Manoff after six months spent in listening to some 20 ad agency pitches.

The reason, according to Durkee v.p., Bruce Durkee: the tremendous knowledge of the food business exhibited by the Manoff people plus a "red carpet" treatment not generally served up to smaller accounts by the larger agencies.

Addition of the new account has brought executive changes: it was announced today (23 April) that the agency's 45-year-old founder, Dick Manoff has turned the president's mantle over to James Harvey, formerly senior v.p. and creative director. Manoff retains his title of chairman of the board and function of chief executive officer.

Manoff's other clients: Bumble Bee Seafoods, Butcher Polish Co. (floor, furniture, auto waxes), Christian Brothers (wines and brandy), Charles Gulden (Gulden's mustard and Di-



THREE-WAY meeting finds Manoff's media director, Stanley Newman (c) checking marketing data with agency's marketing director John O'Brien (l), research analyst Marty Stolvenberg

able mustard), Laddie Boy Dog Foods, Old London Foods (melba toast, Dipsy Doodle Corn Chips, other snack items), Schrafft & Sons, (Schrafft candies, Chocolat Tobler), and Welch Grape Juice (all products).

A man of strong convictions and little reluctance to disclose them, Manoff had his earlier career sights leveled at newspaper reporting. After working his way through the City College of New York, he took a job with the now defunct *Brooklyn Examiner*. After that came short stints with *The Brooklyn Eagle* and *The New York Post* followed by a venture in the publicity business. After World

War II, however, he became an advertising official of the Welch Grape Juice Co.

He later joined Kenyon & Eckhardt where he rose to v.p. and chairman of the marketing plans board. In 1956, however, when Kenyon & Eckhardt resigned the Welch account because of a product conflict, Manoff opened his own agency to serve the grape juice company.

The decision to specialize rather than dabble in diversified accounts is based on Manoff's strong feelings on what he disdains as "part-time business." "If your advertising agency handles diversified accounts, it is then a fact that your advertising agency is in the automobile business

part time, in the fashion business part time, in the packaged good business part time, etc., and I don't like being in any business part time," says Manoff.

It is Manoff's conviction that if all agencies specialized, the charge of "superficiality," which is so often leveled at agency people, "and with considerable justification," would gradually disappear.

Manoff's leanings toward specialization in packaged goods stems from the know-how he picked up during his tenure at K&E was supervisor of all packaged goods accounts.

Manoff's leanings toward peddling the low-priced items, the packaged



PACKAGE designs occupy attention here of Manoff agency's tv art directors-producers standing above (l-r) Gerald Gedney and Avery Chenoweth with their assistant Thayer Brice (seated)

goods commodities, rather than high ticket items, may well have had its first ambitious flutterings back during his childhood days when his father, through peddling, earned the family bread. "In families like mine, it is traditional for the son to follow in his father's footsteps," says Manoff, adding whimsically. "yesterday's peddler is today's advertising man."

The success of the Richard K. Manoff agency is not, as Manoff is first to admit, a one-man operation. If anyone were to ask him to name the ten top ad men in the business, without a moment of hesitation Manoff points to his staff.

They are, namely: James N. Harvey, president and creative director; Robert R. Kilbrick, v.p. and account supervisor; Kenneth R. Carlson, v.p. and management supervisor; John A. O'Neil, v.p. and account supervisor; John V. O'Brien, director of marketing and research; Stanley Newman, media director; William J. Blatchley, treasurer and controller; Thomas Haynes, senior art director; John R. McCann, production manager; Bunker Jenkins, radio/tv director; Mary McMahon, librarian and, Larry C. Varvaro, Michael B. Paschkes, account executives.

Coordinated teamwork from department to department, in the man-

ner of a top-ranking baseball team, is apparently the answer to Manoff's mushrooming success. The marketing and research departments, for example, work hand in hand with both the creative and media departments: 1) With creative-in-defining customers—their personal characteristics and product attitudes—as a guide to copy strategy, and, 2) with media, in determining where customer potential locates, so that advertising dollars will work most productively.

In this last regard, some highly specialized studies have been made—in addition to those covering standard definitions of the market—which relate media closely to where merchandise is distributed and sold.

One such study involves, annually:

1) Plotting of the location of the warehouses and the stores serviced by these warehouses, of every major grocery factor in the country.

2) Relating this to the manufacturers sales territories.

3) Overlaying of coverage patterns for the basic local media.

Armed with these facts, the media department is then equipped to buy effective coverage of the entire area where there are stores serviced out of a central warehouse: and it permits the manufacturer's sales force to approach grocery headquarters

with the assurance that its stores, wherever located, will receive additional coverage.

Manoff's creative methods, best described by Durkee-Mower's v.p. as "doing away with gimmicks and just selling" is neither "hard sell" nor "soft sell," the euphemism commonly used in the business to describe two distinct and opposed sales approaches.

He takes a dim view of the hit-them-in-the-stomach school of advertising which, he says, apparently believes that the way to sell goods is to stun the audience with a horror story delivered ad nauseum, until the consumer is either brain-washed or buys the brand in self-defense. Nor does he hold with the second type, which belongs in the fey school. Advertising by this school, says Manoff, is more interested in the arts—graphic and performance—for their own sake than how they may be used to sell goods. "This method is as easy to spot as the product it presents is hard to find in their ads." It's hallmark, according to RKM's chairman, is "self-conscious display of 'creativity' by advertising people who would rather be playwrights or poets. Frustrated, they attempt to turn advertising into an art form, but actually succeed only in producing ads that have limp wrists."

Manoff prefers rather to stick to the middle of the road. His premise: "never to offend with either brashness or dullness." "Our advertising," he says, "is always pleasant and tasteful, often amusing, and sometimes even delightful, but it never loses sight of its objectives."

Until someone comes up with a better creative method the agency intends to stick with this one, says Manoff, adding, with complete disregard to the so-called virtue of modesty, "Changes are that when a better method comes into being, we will have invented it."

All the music used in RKM commercials is created by the agency staff—a service not generally provided by the smaller agencies.

Manoff's media department is headed by Stanley Newman who, according to Madison Ave. talk is "one

(Please turn to page 51)

BRITISH STEAL A MARCH ON US

Radio now reaches a captive audience on BOAC's New York-London jet flights; spot announcements sold on broadcasts originating in plane, heard on transistor

The phrase "selling in the sky" is normally construed in advertising circles as a reference to sky-writing, plane-borne banners, decorated limps, and the like. But early this month such a connotation became obsolete, at the hand of British Overseas Airways Corp.

BOAC, cooperating with Individual Programmes Ltd., has launched what amounts to radio stations in the air, providing program service for its jet passengers—and commercial time for

a variety of advertisers.

By installing such a service on commercial aircraft, the firms involved have accomplished two feats.

First, the British have stolen a march on the U. S. with their experimentation in this form of communication.

Second, the sale of time to advertisers marks the first operation of commercial radio in Great Britain.

With this unique adaptation of radio as a selling power, a British-

engineered electronics system called "Hi-Fli," the airline has already sold time contracts to Ford Motor, London Palladium, Alka-Seltzer, Booth's Gin, DuMaurier cigarettes, Phoenix Assurance, Yardley, and the Irish Linen Guild.

Hi-Fli is now operating on the New York-London jet route, will be installed later on BOAC's Boeing 707 flights from New York to the Caribbean and Lima, Peru. BOAC estimates it carries from 600,000 to 700,000 passengers a year on its jet routes.

Agencies are entitled to the customary 15% commission on billings, according to Hugh Ascoli, president of Individual Programmes, sole agents for the sale of advertising time.

"Hi-Fli is a unique form of in-flight radio entertainment," said Ascoli. "Each passenger—in both first- and economy-class cabins—has his own transistor receiving set and lightweight earphones to tune in the program of his choice. A transmitter within the jetliner beams programs via two separate tape recordings to the listener, who has his choice of two channels. The listener can hear the program of his choice without disturbing other passengers."

One channel is programed for popular music, leaning heavily on show music of the "My Fair Lady" variety. The other channel carries light, popular classics. Comedy and drama are also aired. The programing is developed and presented by Eric Robinson, English tv personality and musical conductor. The tapes provide 40 hours of unrepeatd broadcasts. There are six hours of airtime per flight.

The length of each commercial allows for 35 words or 15 seconds including name and address of the advertiser. Orders for two, three or
(Please turn to page 55)



TRANSISTOR radio equipped with earphones provides personal broadcast for each passenger on trans-Atlantic jet flights. Listener pushes button on light-weight receiver to select program

\$ \$ \$ \$ \$



Cash Register Sales

are

PEOPLE"

TO

"PEOPLE

in Kansas City

it's



**"PERSONALITY
SELL"**

K.C.'s Modern Sound
for

Sound Selling

Irv Schwartz
V.P. and Gen'l. Mgr.

Media people
what they are doing
and saying

TIMEBUYER'S CORNER

Paul Benson has been appointed associate media director at SSC&B, where he'll be in charge of the Lever Bros. accounts. Previously, he was at Benton & Bowles for many years . . . Post & Morr, San Francisco, has placed Sterling Cassel and Lynn Fairweather on the Bergermeister beer account. Cassel has been made media research manager and Fairweather media group supervisor . . . Norman Herwood, who was a tv group head at McCann-Erickson, has joined Lawrence C. Gumbinner . . . In Los Angeles, Shirley Crowder left Donahue & Coe for Compton to become media director.



VISITING New York last week, Bill Scruggs (r) of WSOC-TV, Charlotte, lunched with (l) Tom Hollingshead of Dancer-Fitzgerald-Sample at Vincent & Neal's Due Mon

When Tom Hollingshead of D-F-S lunched with Bill Scruggs of WSOC TV, Charlotte, Scruggs pointed out that tv reaches virtually everyone and told the story about the two hipsters who were watching a cigarette commercial with a Swiss Alps kind of background in which a skier whizzes down the chute, then up into the sky. "We're in luck, man!" said the one hipster. "Our kind of cigarette has gone retail."

Visiting New York, Dick Sheppard of MacManus, John & Adams, Bloomfield Hills, Mich., spends most of his time going to the theatre. He observed to Esther Rauch of the Better Broadway Bureau: "The reason there are so many bald-headed men in the front rows of musicals is that they bought their tickets from scalpers."

(Please turn to page 48)



NEW RCA PORTABLE AUDIO CONSOLE

Type BC-10A

SPECIFICATIONS

Length:	44 inches
Width:	16½ inches
Height:	10 inches
Standing Height:	31 inches
Weight:	68 pounds
Frequency Response:	70 to 15,000 cycles cps \pm 2 db
Output Level:	+ 6 VU

You'll find everything for handling remote programs in this handy unit! Includes two 3-speed 12-inch turntables with transistorized amplifiers and solid-state power supply. Frequency response is excellent from 70 to 15,000 cycles. Distortion is less than 3 per cent.

Mixing is provided for turntables, microphones and a remote input. Each of the turntables has individual mixing controls. Two microphones and the remote input are selectable by a three-position switch. (High Level source, such as tape recorder or remote amplifier, can be fed into remote input.)

The console is a one-piece fiberglass unit. The legs are detachable and the unit has convenient handles for carrying. Base of console is flat when legs are in storage position, permitting ease of transportation.

Order now from your RCA Broadcast Representative or write to RCA, Broadcast and Television Equipment, Dept. GD-264, Building 15-5, Camden, N.J.—for full information.



The Most Trusted Name in Radio

THE ALL-TIME, ALL-AMERICAN DANCING STAR —

HERE'S THE GREATEST OF THE GREAT —

THE COMIC GENIUS, THE ONE-AND-ONLY, INIMITABLE

RAY

in his own, wonderful network
COMEDY VARIETY SERIES
available for the
FIRST TIME
for

TELEVISION SYNDICATION

Now YOUR AUDIENCE can see
America's favorite, the unforgettable
STAR of

"WIZARD OF OZ"

"ON YOUR TOES"

"CHARLEY'S AUNT"

"THE GREAT ZIEGFELD"

"THREE TO MAKE READY"

"BY JUPITER"

and many other great shows!

Here's the man who made "Once In Love With Amy" the
sweetheart of America!

Here's the man enshrined in the all-time Dancing Hall of
Fame along with Fred Astaire and Gene Kelly!

Here is the man who is the star of the current Broadway
smash hit "All American"!

WIRE, WRITE, PHONE, DANCE TO

TeleSynd

136 EAST 57th STREET, NEW YORK CITY, PLaza 2-3210

BOLGER



HE'S ON TELEVISION IN 59 WONDERFUL SHOWS!

BOLGER SINGS!... BOLGER DANCES!

and... HE'S AVAILABLE IN YOUR AREA NOW!

The **THIRD MAN** is back!



In a **NEW** series



More **EXCITING** than ever



THE THIRD MAN

starring
MICHAEL RENNIE

*Proved with top ratings **

Montgomery	42.3
Rochester	31.0
Cleveland	27.7
Birmingham	27.1
Albany, Ga.	48.8
Omaha	27.0
Boston	21.6
Tallahassee	41.6
Des Moines	26.6
Albany, Troy, Schnectady	27.7

*ARB-Nielsen

call **NTA**
for availabilities
of these 38
new productions

OFFICES:

New York, New York
10 Columbus Circle JU 2-7300
Chicago, Illinois
612 N. Michigan Ave. MI 2-5561
Beverly Hills, California
8530 Wilshire Blvd. OL 5-7701
St. Louis, Missouri
915 Olive St. CE 1-6056

TIMEBUYER'S CORNER

(Continued from page 47)

Bob Palmer of Cunningham & Walsh had lunch with Peter Theng of Mutual Broadcasting last week. They had Italian cuisine and The described a new version of Russian Roulette: it's played with mushroom pizza—and one slice has toadstools.

Paul Theriault of Y&R met with an agency man who spoke of the problems of running a small shop. When the agency man once pitched for an out-of-town account, the firm sent him a telegram reading: "Would like to meet with you on Friday. Bring along your media director, account man, and copy chief." He wired back: "I'll be there."



SELLING the merits of fm: Ralph Hennen (l) of WGHF (FM), Brookfield, Conn. call on JWT's Lou West (r), who buys on the Pan Am and Northeast accounts, among others.

Chuck Bernard of the Country Music Network called on George Perkins of Schwab, Beatty & Porter and described the wealth of one of his markets. "Today," Bernard said, "Texas cowboys get bowlegged riding on top of oil trucks."

Joe Kilian of McCann-Erickson lunched with Ken Campbell of H-R Representatives and Bill Simpson of KOL, Seattle. Speaking of the Russian threat to this city, Simpson said: "The Russians will never land in New York. They won't be able to find a parking space."

Alan Saunders of Riedl & Freede and Tom Dooley of Adam Young were talking about a media man who is extremely nervous and has a budding ulcer. "His doctor has put him on a strict diet," Saunders said. "He can't touch coffee, tea, or Playboy."

TV RESULTS

TRAILER HOMES

SPONSOR: Beloit (Wisc.) Trailer Sales & Park AGENCY: Direct
Capsule case history: One of the leading lines of trailers
eried by the Beloit Trailer Sales & Park in Beloit, Wisc.,
the Richardson Homes line. Although the company has
advertised all its lines on WREX-TV, Rockford, Ill., for
four years, and sponsored two years of *San Francisco Beat*,
the highest they ever reached in sales competition with
other Richardson dealers was number four in the country.
However, during a one-month period, Beloit concentrated
its program strictly on Richardson. "As a result," says
El Korst, sales manager of Beloit, "we wound up number
one in the country." But this is not the whole story: "Every
week we have people in from over one hundred miles away
as a result of our WREX-TV advertising campaign. Over
80% of our sales are made to listeners in the Chicago
metropolitan area; and many drive in from as far as
Dubuque, Iowa, where they receive the Rockford station
signal cable. This has been our most successful campaign."
WREX-TV, Rockford, Ill. Program

CANDY

SPONSOR: Welch's Candies AGENCY: Beckman, Koblitz, Inc.
Capsule case history: Welch's Candies, running a cam-
paign on KTVU, San Francisco-Oakland, scheduled three
one-minute spots per week, placed during the *Captain
Jack Satellite Program* (4-5 p.m., Monday through Friday, and
The Three Stooges (5-6 p.m., Monday through Friday).
During this schedule, Welch's ran a month-long contest ask-
ing child viewers to guess the number of Welch's Sugar
Daddies—bite-size caramel candies—that were used to spell
out WELCH'S on a sign in view of the programs. The
prizes offered were, 1st—a gas powered go-cart, 2nd—a
transistor radio, 3rd-7th—Sky Sailor model airplanes, 8th-
14th—traysful of Welch's candies, and 24-25th—giant
boxed Sugar Daddies. KTVU drew 1,000 more entries than
expected for the market, and more entries than in any other
market running the contest. Welch's says sales are definitely
up as a result of the KTVU spots, and as a result, continued
running spots after the conclusion of the contest.

KTVU, San Francisco-Oakland Announcements

SUPERMARKETS

SPONSOR: Seaway-Foodtown, Inc. AGENCY: Wendt Advertising
Capsule case history: Imaginative program buys, capitaliz-
ing on sports events of local interest, have returned big
sales dividends for Seaway-Foodtown and its 14 super-
markets in the WTOL-TV, Toledo, coverage area. This year,
the promotion-minded food chain sponsored two live
WTOL-TV basketball specials featuring the University of
Toledo versus Bowling Green. Both games were presented
in prime time—7:30 p.m. 10 January and 8:30 p.m.
17 February. The programs paid off in sales increases and
good will. The chain's ad director, Irv Smilo, reports
"thousands of letters, phone calls, and customer comments
in appreciation of Foodtown's sponsorship" and, the pleased
viewers bought merchandise. The chain had "a 21.49% in-
crease in business for the week after the first game"; sub-
stantial increases for two weeks after the second. Sales on
featured items skyrocketed—Pepsi-Cola up 350% during a
slow period for soft drinks, to cite just one example."

WTOL-TV, Toledo, Ohio Programs

AUTOMATIC DOOR OPERATOR

SPONSOR: Raydor AGENCY: Rothman, Pittsburgh
Capsule case history: WHIC, in Pittsburgh, created an
advertising formula for Raydor Manufacturers of automatic
garage door operators that resulted in a 37% increase in
sales. The company, producers of \$159.95 item, considered
their first tv venture a gamble, but were so pleased at the
results they signed up for another flight of spots for the
spring. Because of the nature of the product, Raydor bought
local spots on the *Jack Paar Show*, shooting for the upper
middle and higher income groups. The commercial stressed
the safety and convenience of operating the garage door,
and was pointed particularly at the women. Jim Hirshberg,
president of the James Hirshberg Company, McKeesport
distributor for Raydor, got such overwhelming results from
WHIC that two additional salesmen were hired to handle the
leads. "At first we were skeptical," says Hirshberg, "but
our agency gave us good sound advice, and backed it up
with facts and figures. WHIC really paid off in sales for us."

WHIC, Pittsburgh Announcements

'DEFENDERS'

(Continued from page 31)

criticism on the creative level is admissible.

"It is superbly done," Richard A. R. Pinkham, senior vice president in charge of broadcast operations of Ted Bates, one of the agencies involved in the current sponsor withdrawal, claims. "But whereas the network can feel free to run certain material, the advertiser is far more restricted. The public would hardly take a boycott against the network, but it certainly would an advertiser."

The overall industry reaction to the CBS decision is markedly diffused. Few see it as particularly meaningful to a public opinion poll. The big black giant (as Oscar Hammerstein once delineated the indeterminate audience) isn't likely, says one observer, to turn cartwheels over a network's "nobility." Especially, he adds, when one segment of it (the Catholics) could easily take the condemnation route.

SPONSOR has discovered, too—mainly in the advertiser/agency camp—considerable ambiguity: applause for the network's "creative integrity" out of one side of the

mouth, reproach for "acting out of the public interest" from the other. As one agency man (who requested that he should not be quoted by name) articulated it, "They're much to be admired, and they're damned fools for doing it."

As to its ultimate relationship to the larger issue of sponsor-control, a few agency men do concede a potential influence within the industry itself, although the entire question of sponsor-control, they say, is now largely parochial, since full, and even half, sponsorship of network programs is rapidly becoming the exception rather than the rule.

Julius Barnathan, vice president and general manager of ABC TV, touched on this area of the problem in his remarks to the Academy of Television Arts and Sciences in New York, 11 April.

"Sponsor influence on programs is far less today than in the past," said Barnathan, "but it is still conditional on the amount of sponsorship. If there is complete sponsorship, naturally the sponsor has sole influence, but with hour shows there are too many sponsors to have any influence, and control is completely by the net-

work."

Barnathan also, in essence, implied that advertisers do not deserve the right to control programs, since they are, for the most part, "cowardly" in their willingness to take on new program concepts, leaving responsibility in both the creative and financial areas to the networks. He cited such now-popular programs as *Perry Mason*, *Maverick*, *Wagon Train* and *Ben Casey* as "give-aways" in their initial stages.

Meanwhile, the public—barred from the innersanctum—isn't affected by all the industry's shades of gray. It's black-and-white to the video millions, and exceedingly more black than white since the FCC hearings.

Does the industry, unsure itself of the rights and wrongs of sponsor-influence-and-control, have an answer? In the councils of networks, agencies, advertisers, stations, SPONSOR couldn't find one. Perhaps it's as one critic of communications once proffered—*prima facie* of those incompatible twins of American helief, that the answer is just over the next horizon, and that there is no answer at all.

WIDESELL

In 6 of America's

East, West, Up, Down—and across the middle of the country—when you sell over the stations of RKO General you get a radio-&-TV spread that puts your product in tight touch with 6 of the top 10 markets plus one of the South's richest areas. You sell in areas populated by 67 million consumers...to audiences loyal to the wide interests which each RKO General Station programs for local viewers and listeners. Wide reach...wide reaction...are what you buy with RKO General. Whether you choose 1, 2 or all RKO General target markets, you'll broaden your sales base over America's largest and most powerful broadcast chain. Start selling wide, right now. Call your local RKO General Station or your RKO General National Sales Division man.

TV SCHEDULES

(Continued from page 36)

ntations. At this point in the proceedings some seven-twelfths of Hollywood Special has been sold.

Speaking of color, *Walt Disney's Wonderful World of Color*, was renewed for two more seasons on NBC. The Disney organization, under the new pact, also will make two special color shows each of two-hour duration for fall programing. One will be *Born to Sing*, a pictorial account of the Vienna Boys Choir, filmed in Vienna, and *The Magnificent Rebel*, a pictorial biography of Ludwig Von Beethoven. Half of the regular Disney programs will be sponsored by Eastman Kodak. According to rumors RCA will, once again, pick up its 50% share of the tab on the Disney shows thus making the program SRO again.

Mort Werner, vice president, programs, NBC-TV, noted that some 55% of fall nighttime program hours would be in color, an increase of 19% over the '61-'62 season and a 71% spurt over '60-'61. Like Moore at ABC, and Dann at CBS, Werner placed emphasis on the "program balance" that will abound in the fall.

"The schedule lends particular emphasis to program balance and spans the entire entertainment spectrum—from situation comedy and action-adventure to musical variety and original drama," Werner said. NBC's fall picture includes 17 programs already seen and 11 new ones. ■

SIEGEL

(Continued from page 39)

Wachee Spring in Florida was an expansion into a tourist attraction that proved successful; the purchase of the Prairie Farmer Publications property was still another growth development that blended into AB-PT's financial and manpower availabilities; and ABC International, with financial stakes in television stations in 17 foreign countries, is another growth move, perhaps with the greatest potential of all.

Of all these growth activities is Si Siegel proud—although he takes no bows for them. In his book these were and are company activities, initiated by the president, in which he played a part.

If there is any pride at all it is in his ability to acquaint himself with

the details of so many diverse activities and make recommendations that have succeeded, that have contributed to the growth of the company.

For Si Siegel is a poker-faced realist. He is also a push-over for anything that will good for the company. Only don't try to feed him any curves; those he hits out of the park. ■

MANOFF

(Continued from page 42)

of the brightest young men in the business." Despite the fact that something like 90% of the media budget is channeled into tv, radio sellers who do not stand to gain from heaping flowering accolades on Newman's shoulders, are nonetheless vehemently in accord that the youthful media director "just about the most intelligent guy around." Even those who feel that Newman is "oriented in tv" respect him for his astute business know-how and his open-door policy in listening to all sides of the sales pitch story.

A native New Yorker, 30-year-old Newman joined Manoff in 1958, coming from Emil Mogul where he served as a timebuyer and assistant

Top 10 Markets

NATIONAL SALES DIVISION OFFICES

New York — Time & Life Bldg., Longacre 4-8000
Chicago — The Tribune Tower, 644-2470
Hollywood — 5515 Melrose, HOLLYWOOD 2-2133
San Francisco — 415 Bush Street, YUkon 2-9200

Detroit — Essex Bldg., Woodward 1-7200
Atlanta — 1182 W. Peachtree N.W., TRinity 5-9539
Dallas — 1507 Southland Center, Rlverside 2-5148
Denver — 1150 Delaware St., TABor 5-7585

NEW YORK WOR-AM/FM/TV

LOS ANGELES KNJ-AM FM/TV

DETROIT CKLW-AM/FM/TV

BOSTON WNAC-AM/FM/TV

MEMPHIS WHBQ-AM TV

SAN FRANCISCO KFRC-AM/FM

WASHINGTON, D. C. WGMS-AM/FM



A GENERAL TIRE ENTERPRISE

For '62-'63

—A new ARB Local Market Report with emphasis on . . .

Audience Characteristics

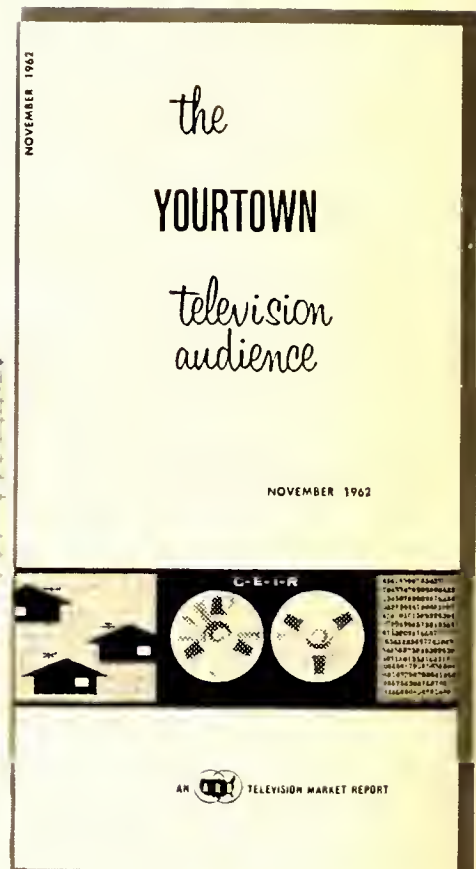
NEW . . . Viewer Age Breakouts

NEW . . . Chainbreak Audience Size



NEW . . . Audience Composition Summary

NEW . . . Computer-age Design



Remarkable in concept. Extensive in scope. Extraordinary in the type of data it provides. Only the alliance of ARB, industry leader in local television audience measurement, and C-E-I-R, world's leading corporation for electronic data processing, could have produced it. This new ARB Local Market Report contains more than twice as much data than ever before, with emphasis on all-important audience characteristics. It is an outgrowth of a spectacular ARB development—a viewing diary which identifies each viewer of each program by exact age and sex—making possible the measurement of local audiences to a depth never before achieved. Add to this the matchless computer technology of C-E-I-R, and the result is a television audience measurement service which does not merely keep pace with today's industry needs, but which brings tomorrow's audience measurement horizons within reach—*today!*

Preparing today for the television industry of tomorrow.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

For further information—Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536



In Cleveland, the siren song comes from Earresistible WHK, where provocative programming wins the most listeners.* In fact, advertisers find they just can't say no to that low cost per response.

WHK

CLEVELAND

A METROPOLITAN BROADCASTING STATION
V.P. & GENERAL MANAGER, JACK THAYER

*Pulse, Nov-Dec '61, Hooper, Jan-Mar '62

to the vice president for radio and tv. In 1959, he was made media director at Manoff. A bachelor, tall and athletic looking, Newman was graduated from Columbia college and has a master's degree in business administration from Columbia University Graduate School of Business.

According to Newman, there is no easy-to-buy medium. A good media buyer, he says, must possess familiarity with the client's marketing and media objectives; knowledge of the media market, and the willingness to work hard and persevere.

Merchandising does not influence the selection of station buys, says Newman. The selection is based instead on media valued offered by that station as compared with others in the market. "If the station offers merchandising services, of course we encourage the maximum application of these services for our clients," he says. "but merchandising is not however, a determinant."

A strong aura of camaraderie permeates the Manoff agency working quarters, lending credence to "team-work" talk between president, media director and other staffers. Decorated in contemporary furniture, highlighted by bold, adventuresome dashes of color, even the decor seems in step with the agency's energy. In essence, there is no evidence of sluggishness.

The atmosphere instead conveys a rolled-up-sleeve, we're-ready-to-do-battle feeling. And in the recurring battle of the brands Manoff is something of the expert. "The survival of the national brands," he says, "imposes three demands on the manufacturer: 1) he must innovate higher qualities in his brands. 2) he must strive for production and distribution efficiencies to deliver his brand to the consumer at the lowest possible price, thus reducing the impact of the private label's only appeal, its economy price, and 3) he must exert more intensive selling efforts with the consumer to persuade him of the superior value of his brand. The way to accomplish this is through advertising."

On Dick Manoff's huge desk in his chocolate-colored carpeted office is a plaque with three words: "ideas make money." From all indications, it would seem that projected bit of philosophy is well off the ground at Manoff's.



In Cleveland, where problems are more urban than turban, the man who wants to charm more people (an average of 1 out of 4)*, compel their interest, and make them move to his tune... uses the Earresistible

WHK

CLEVELAND

A METROPOLITAN BROADCASTING STATION
V.P. & GENERAL MANAGER, JACK THAYER

*Pulse, Nov-Dec '61, Hooper, Jan-Mar '62



IN FLORIDA
ORLANDO-DAYTONA

**Fastest growing
market in Florida**

	Nat. Mkt. Ranking*	Homes* TV
Miami	27	556,600
Tampa	42	419,500
Orlando- Daytona	65	288,000
Jacksonville	75	256,500

*Television, 1962

WESH-TV

Florida's Channel 2

REPRESENTED BY AVERY-KNODEL



**Covers more of Florida than
any other TV Station**

Laird, just weren't buying all nine steps of the elaborate H&K campaign designed to impress "opinion makers" and "thought leaders" with a more favorable image of the ad business.

Blocked at White Sulphur was everything but a piece of in-depth research, to be undertaken to define the problem more exactly.

Preliminary results of this research were announced at regional 4As meetings last fall, and then the matter was referred to a committee for "further study."

Presumably the 4As will decide Thursday whether to fish or cut bait. But I wonder whether the attitudes of a great many 4A members toward the "thought leader" image problem haven't undergone significant changes in the past year.

For one thing, David Ogilvy, in his most well-modulated Oxford accents, has protested against the "anti-intellectualism" of many admen who try to answer the critics of advertising.

For another, both the ANA and the AFA have been engaged in substantial industry image-building programs, and I find considerable coolness within the business about both their methods and the results obtained so far.

More needed than p.r.

It is possible that when we are faced with the job of persuading hostile professors, ministers, editors, PTA presidents, congressmen and other assorted thought leaders of the virtues of the ad business, our usual techniques are not enough?

Is it possible that the classic advertising pattern of a research plan, a creative plan and a media plan, complete with all the paraphernalia of sound films and canned speeches just won't work?

I ask these questions because, in trying to prepare for the cross-fire which Ernie Jones and I will face at Marquette on Thursday, I have been struck by two things:

1) Very little of what admen have already said on the subject seems of much value for this kind of direct, personal confrontation.

2) Ernie and I will stand or fall (and I think there's a good chance we'll get creamed) solely on the basis of the light, heat and power we as individuals can bring to the discussion.

One thing seems certain—we shall, both of us, learn a great deal.

And I wonder if that isn't really the key to the problem of industry public relations, not only in advertising, but in broadcasting and every other business.

What's needed is not so much an elaborate program put together by p.r. professionals, and containing blue prints for attitude research, little magazines to go out to opinion makers, seminars, conferences, contacts with "influential publications" together with a snow storm of brochures, and pamphlets and presentations.

What advertising needs, what broadcasting needs, is a greatly increased number of individuals who have studied what our critics are saying, who have learned through perhaps bitter experience how to stand up and talk to them, and who are willing to stick their necks out in any kind of company and say what they believe.

All of which, I'm afraid, sounds as if I thought Ernie and I were a couple of little tin heroes for appearing at Marquette.

I don't mean that, of course. I do mean that it is the kind of challenging experience which many, many more advertising men should have. I'm looking forward to it very much.

our messages with continuous text of 10 or more words is accepted where time is available. An advertiser can get a 10% discount for quantity.

"The advertiser's announcement is not broadcast at the same time on both channels," says Ascoli. "At the present time an advertiser must buy time on both channels, but we hope to develop a plan in the future for sponsors who are interested in just one channel."

Approximately 40 seconds during any 10 minutes of programing on each channel is available for commercial messages.

Rates for the announcements are based on 26- and 52-week contracts. Rate plan A gives the advertiser two (one on each channel) 15-second spots per flight at approximately \$2,600 for 26 weeks. Rate plan B provides the same number of announcements per flight, for 52 weeks, at a cost of approximately \$5,000.

On the New York-London route, BOAC says it runs 10 flights per week, using 16 jet planes. After installing the system on all its jet routes, the airline hopes to expand it to associated carriers such as Qantas and Air India.

Individual Programmes, in cooperation with Airads (International) Ltd., a sister corporation, is now in the process of interesting other airlines in the new medium.

Hi-Fli was technically developed by Mec-test, an engineering firm affiliated with both Airads and Individual Programmes. The channels used are very high frequency am bands which transmit signals throughout the plane and for 20 feet outside the craft. Ascoli, president of all three firms, reports that operation of Hi-Fli was started after approval from aeronautics authorities in the U.S. and British governments. The British Air Registration Board and the U.S. Civil Aeronautics Board examined the equipment to determine whether it would interfere with aircraft controls. FCC approval was dependent upon the condition that the broadcasts would not interfere with broadcasts from other sources.

According to BOAC, the programs are tuned in by at least half the passengers at any one time. Individual Programmes reports that commercial time is 50% sold.



WAVE-TV gives you 28.8% more MOTORISTS — 28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

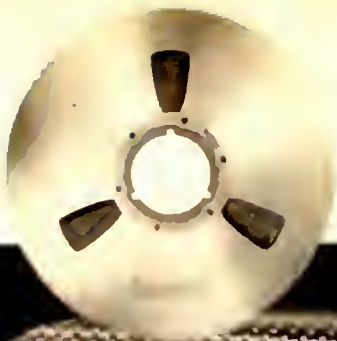
And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!
Ask Katz for the complete story.

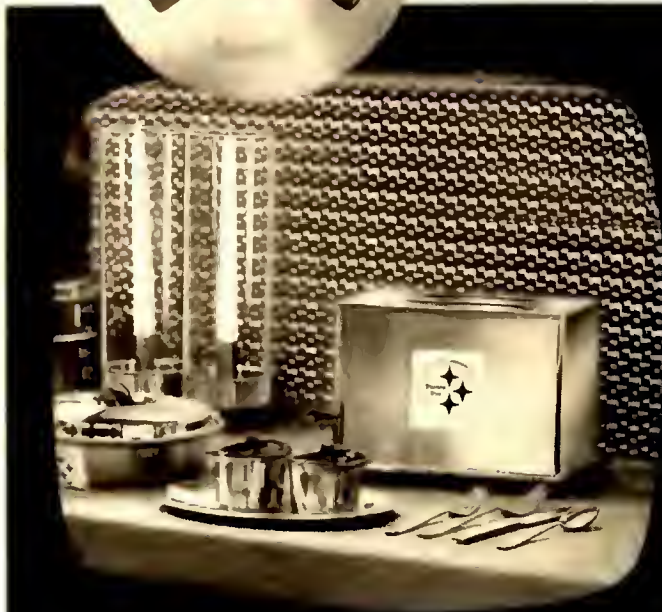
CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE

The Katz Agency, National Representatives





Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.



Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCK-42, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINNESOTA. EXPORT: 39 PARK AVENUE, NEW YORK, N.Y. 10017. CANADA: LONDON, ONTARIO. ©1962 3M CO.

Magnetic Products Division **3M** COMPANY

WASHINGTON WEEK

23 APRIL 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

The Justice Department suit against CBS, attacking the legality of that network's new affiliate compensation plan, ties in rather neatly with the FCC proceedings on network option time.

The plain fact is that Justice has waited to charge option time with similar illegality until the FCC has had a chance to reach its own decision.

Thus the antitrust suit against CBS actually amounts to an assault against all networks. This was also true of the side issue raised in the Justice Department suit against NBC over the NBC-Westinghouse sale-trade of Cleveland and Philadelphia stations. The side issue turned out to be the only one actually litigated, since, when NBC lost, it quickly accepted a consent decree covering the issues of the case.

It was also this issue that sets the stage for Justice Department prosecution of CBS in this case. The issue which went to the Supreme Court for decision was whether Justice could attack a practice which had the approval of the FCC—involving the “expert agency” doctrine. The FCC joined with Justice to deny that the FCC is expert on antitrust matters, and Supreme Court agreement opened the way for Justice to act in all future cases.

The CBS plan was attacked before the FCC as a substitute for network option time. This the network denied. However, Justice is trying to establish in the courts that it is.

There have been rumors that one commissioner will change his vote so that the new vote, when it comes, will still retain network option time by a margin of one. However, this time the FCC specifically excluded the question of legality under the antitrust laws. Even if the rumors should prove to be true, and they have never been proven, it is quite clear that FCC approval would almost immediately be followed by a Justice Department assault in the courts.

The daytime-only broadcasters may lose their newest bid for longer operating hours in a very curious way.

Prior to this year the daytimers were on the offensive for minimum 6 a.m. to 6 p.m. operating hours. Then a couple of months ago the FCC on the petition of Storer Broadcasting instituted rulemaking looking toward withdrawal of present permission under specific circumstances to operate from 4 a.m.

It appears that the FCC will compromise on dropping the Storer idea, and that the “compromise” will insure against Congressional action this year. The only drawback for the daytimers is that the compromise would leave them exactly where they were in the first place.

How about sponsored programs when the system of international tv by space satellite is in commercial operation?

Many American companies which are interested in exports would be interested. Many more foreign companies would like to beam messages to the U.S. where tv set saturation is almost complete.

The surprising fact is that nobody in authority has even thought of space commercials. The first experimental satellite is expected to be in the air by the end of next month. However, Congressional disagreements and asserted partial jurisdiction by five separate Congressional Committees makes the day of full commercial operation appear somewhat more remote. Still it is surprising that the only thought thus far has been toward U.S. Information Agency use.

(Please turn to page 59)

SPOT-SCOPE

23 APRIL 1962

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PUBLICATIONS INC.

There's another windfall for spot from Billy Graham who's scouting every tv market for five consecutive one-hour clearances in prime time.

The Graham series is deemed by some stations a good deal: he'll pay full card hourly rates.

Agency Walter F. Bennett is encountering no small amount of difficulty in clearances, however, because (1) lots of stations don't accept paid religious programs, (2) network affiliates can't clear the five consecutive prime-time hours, (3) the programs will all be on tape (taping takes place the last week in May during a Graham crusade in Chicago) and several stations that can hurdle the other conditions are being by-passed because they lack facilities.

Whatever the final market list, it's sure to be substantial, with the five programs beginning on 25 June. Buyer is Jane Gunther.

Radio station registers are ringing up about half a million dollars from that General Motors Guardian Maintenance personality-backed campaign which gets rolling next month.

Newest sales spokesman for GM's service section is Stan Freberg and his 60-second messages will alternate with those in a talent roster which already includes Bob and Ray, Edgar Bergen and Charley McCarthy and the Answer Man, among others.

The 13-week campaign is slated for 158 stations in 95 markets, out of D. P. Brother and this above and beyond GMAC's 130-station radio splurge out of Campbell-Ewald reported here last week.

If you notice a subtle change in the atmosphere at several of the leading radio rep firms, it's not all attributable to spring fever: It's more likely that they've been adding up the accounts which have swung over to year-long commitments in spot and found the list a good deal longer than at last count.

Some of the new names on the 52-week list: R. J. Reynolds, Philip Morris, Sterling Drug, Bufferin, Bayer Aspirin, P. Lorillard. American Tobacco is in for the long haul with a corporate buy which includes Tareyton, Pall Mall and Lucky and, adding some icing on the cake, Pall Mall is in major markets on its own for 52 weeks.

It's becoming increasingly harder, as spot tv becomes more and more of a short term business on the ordering end, to predict the billings balance very far in advance.

This circumstance has resulted in a specially pleasant surprise for spot tv sellers of the crystal-ball-reading bent who bode a sluggish month of April. As it turns out, this April opened with a bang which will probably sail spot through the entire spring and may even carry over into the summertime.

For details of the big orders which passed over the counter last week contributing to the bullish outlook, and other spot activity, see items below.

SPOT TV BUYS

Busch Bavarian is expanding markets into new areas, including Tennessee, Georgia, and South Carolina. They're using nighttime minutes for product introduction, with substantial budgets. However, BB is cutting back to I.D.'s for summer in other markets. Gardner St. Louis is the agency.

International Shoe is buying now for the fall, with the campaign to start mid-August. Some

70 markets are involved, for a minimum of two and a maximum of four-week schedules using minutes in top kid shows. Agency: Krupnick. Buyer: Peggy Pautler.

General Mills is using a flock of minutes in kids and adult time on behalf of Cheerios. Campaign began yesterday (22) and will run for six weeks in several major markets. Agency: Dancer-Fitzgerald-Sample. Buyer: Dave Hanson.

Procter & Gamble is buying for its Zest soap. Its a nighttime minute campaign which will run through the P&G year in 17 markets. Agency: Benton & Bowles. Buyer: Paul Halpern.

Warner-Lambert schedules for Fizzies kick off on 14 May in 17 markets. Its set to run for 16 weeks using daytime minutes in kid shows. Agency: Lambert & Feasley. Buyer: Jim Watterson.

General Foods is launching a new drive for Yuban Coffee. Time segments are prime and fringe night minutes, scheduled to start the soonest and continue through the end of next March. There are some 10 markets involved. Agency: Benton & Bowles. Buyers: Pat Brody and Tom Fald.

Chun King Foods is activating in 13 markets with 7 May the start date. It's a short-term flight (2 weeks) using minutes, both day and night. The buying's being done out of BBDO, Minneapolis and the time buyer is Betty Hitch.

American Oil is going into 15 markets starting the end of the month (30) for a three-week push. The schedules will consist of minutes and breaks. Agency: D'Arcy. Buyer: Ed Theobald.

Simoniz starts today (23) on behalf of its various automotive products. They're using day and night minutes and schedules will continue for 10 weeks in selected markets. Agency: Dancer-Fitzgerald-Sample. Buyer: John Griffin.

Thomas J. Lipton is in for nine weeks on behalf of its Golden Ladle soup, handled out of Sullivan, Stauffer, Colwell & Bayles. It's a limited-market push, starting 6 May and using minutes. Buyer: Chuck Woodruff.

SPOT RADIO BUYS

Parker Pen is launching its annual graduation gift promotion via Leo Burnett. It includes the Blair plan, plus a few extra markets and the campaign, to be aired in a.m. drive times, begins 7 May for about four weeks. The buyer is Ken Hustel.

Nescafe is going into 25 markets 1 May with a new campaign. Day minutes will be used for 8 weeks, two to three stations per market. Agency: Wm. Esty, New York. Buyer: Phil McGibbon.

Champion Sparkplugs is placing a two-week schedule to start 6 May. Drive time minutes are being bought in 75-100 markets. Agency: JWT, New York. Buyers: Hal Vetman, Eric Selch.

Humble Oil & Refining Co. is buying weekend minutes in 50-75 markets for a May start. Schedules will run for 10 to 26 weeks, depending on the market. Agency: McCann-Erickson, New York. Buyer: Mike Shor.

Note: **Brandon** cigarettes, referred to in the 16 April SPOT-SCOPE as a Liggett & Myers brand, is actually part of the **R. J. Reynolds** group.

WASHINGTON WEEK *(Continued from page 57)*

Questioning of key people further reveals the lack of thought given to what could be a promising new frontier for American business. There is a pretty **general recognition of the fact that commercial programs will be needed.** But there is some resistance to the acceptance of the fact that commercial support will be needed for commercial programs.

SPONSOR HEARS

23 APRIL 1962

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SPONSOR

PUBLICATIONS INC.

Two among the very top rung agencies have entered into a no-raiding-of-personnel pact.

How it came about: agency A got wind of agency B's putting out feelers for two of agency A's superior account men and agency A told agency B if you don't lay off we'll single out your choice account people for better money bids of our own.

Reps with a flair for tongue in cheek last week charged Compton with crossing them up on the timing of a procedure.

Target of the jest: the agency issued a cutback on Duncan Hines on Thursday, instead of holding off until late Friday afternoon, as has been the Compton custom

One of the time barter merchants is offering to sell his packages to agencies at rates that will bring them more than the 15% commission.

His proposition, he tells them, is founded on the premise that an agency merits more than the regulation 15% commission for handling a barter schedule.

What he proposes: the agency add 15% to the rate at which the time came at barter and then, in turn, price the time to a client at a level which would provide a healthy enough margin that could be split 50-50 between himself and the agency.

TWA (FC&B) has evolved what might be called an offbeat policy in connection with sponsorship obligations whenever there's an airlines crash.

The common practice among airlines under such circumstances has been to cancel out their air advertising.

But TWA, which has just bought 10 p.m. tv news in New York, Chicago, Los Angeles and San Francisco, will do it differently. In the event of a crash TWA will drop out the billboard but let the middle commercial remain as is.

Two more of the older line New York agencies have defected from the ranks of those who have held fast to the buildings in which they started. (There's been a general flight of the clan to new office structures the past two or three years.)

The latest of these migrants are Foote, Cone & Belding and Kenyon & Eckhardt.

Come next spring they'll abandon 247 Park Ave. for the Pan Am skyscraper over Grand Central station.

But still holding the old fort will be Y&R, JWT, Esty, DFS and BBDO.

Baseball's highcommissioner Ford Frick was the source that flicked the whip which forced JWT to delete the Rheingold trademark from the page ads it ran to herald the debut of the N.Y. Mets baseball team, and the broadcast of the game over WOR-TV.

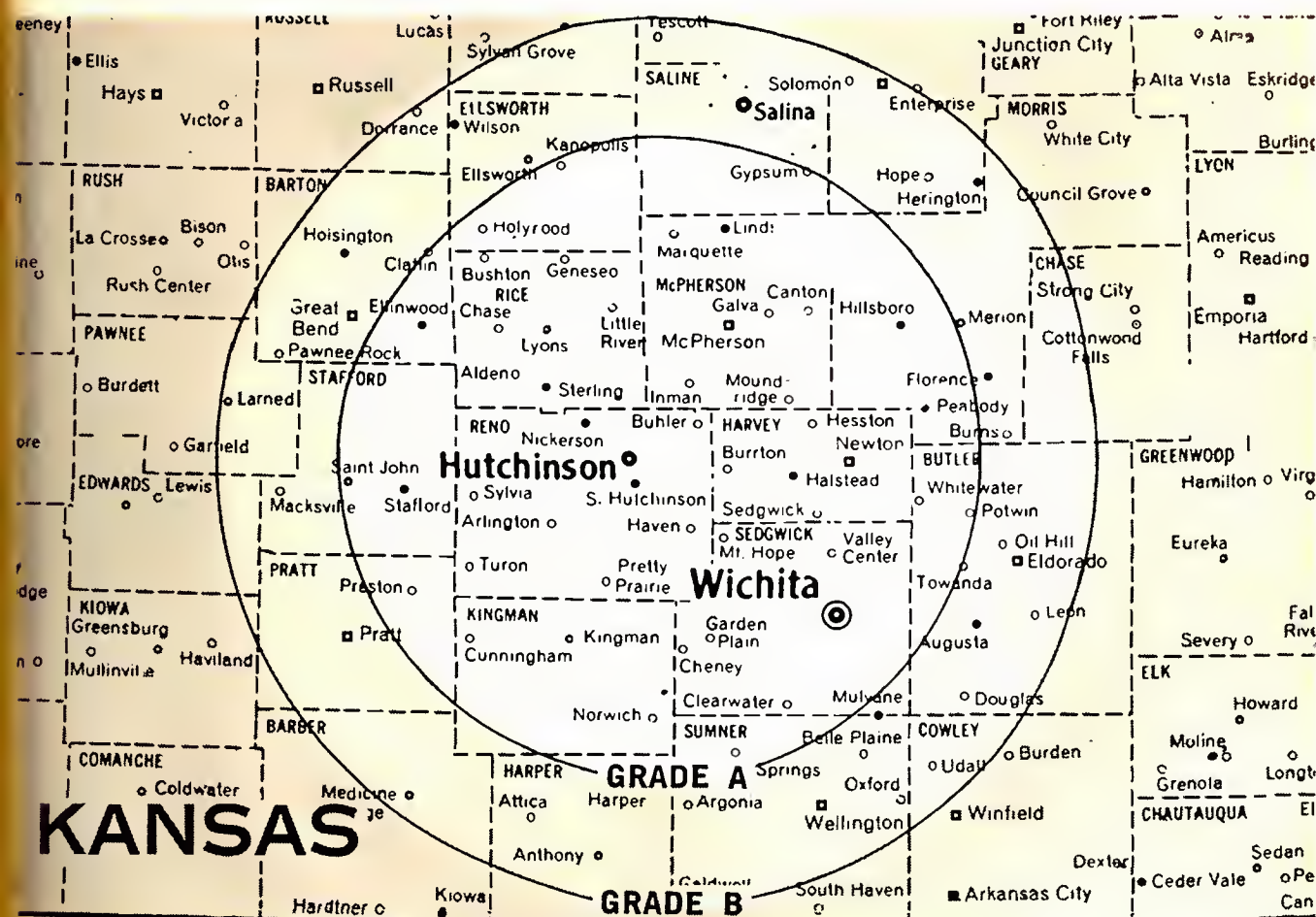
Grouped in this ad were pictures of Miss Rheingold, Casey Stengel and George Weiss, manager and president, respectively, of the Mets.

What seemingly stirred Frick's ire (perhaps aggravated by some needling he'd been getting from Sports Illustrated) was the association in public print of baseball officials with a beer.

A suspicion at JWT: Ballantine (Esty), which sponsors the Yankee games, had added its own bit of fuel to the Frick fury.

KTVH IS KANSAS TV

MORE KANSANS VIEW KTVH THAN ANY OTHER KANSAS TV*



BIG MARKET/BIG COVERAGE

Oil, cattle, industry, and agriculture bring diversified economy to one of America's most prosperous areas. Within this rich area, the BIG 100% UNDUPLICATED COVERAGE of KTVH delivers 290,000 TV families with an estimated \$1,500,000,000 buying power - but most important, these are Kansas families viewing TV programmed for Kansans. Only KTVH delivers 100% Kansas coverage of this rich Central Kansas area of Wichita, Hutchinson, plus 13 other important communities. To sell Kansas...buy KTVH!

KTVH

THE WICHITA-HUTCHINSON STATION



BLAIR TELEVISION ASSOCIATES
National Representatives



KANSAS

Nielsen, February 1961

SPONSOR • 23 APRIL 1962

[illegible]

Rudderless in the race for ratings and readership? No wonder. Sterile statistics are all too often nothing more than a weasel hiding under a hedge. Rating points and readership scores don't necessarily mean your client's product is going to move from the shelves. This is where Approved Outdoor comes in. Of the 1500 advertising messages a shopper is exposed to daily, the biggest, most influential, and closest to the store is delivered by Outdoor. Because it is positioned just three minutes from the se-

That message is worth vastly more to your clients! And Outdoor continues to confront the shopper with "preferred position" for 30 days, repeating your idea to every passing prospect twenty-one times per month! Why has the smart agency moved into Approved Outdoor? Because Outdoor reaches more people, more often at less cost than most primary media. Ask your Outdoor advertising representative or your local plant operator to steer you out of the statistical sea and into the shopping wagon with Outdoor!

THE SMART MONEY MEDIUM

SPONSOR WEEK WRAP-UP

WRIT

(Continued from page 8, Col. 3)

It's understood that ABC was dissatisfied with clearance arrangements on WISN. It's believed that the announcement, some five months in advance, will allow WRIT to make

preparations, while permitting existing contracts to run out on WISN.

WRIT recently revised its format, adding more local and regional news, hour-long music segments, and Command Performance, a Balaban-produced feature presenting full length Broadway shows.

Advertisers

The industry will have its eye on Schick's new marketing program which may lead to a reorganization of the shaver firm's tv advertising from a network emphasis to spot.

Schick, which has been selling direct to retailers, has appointed 122 distributors in 35 states and the District of Columbia to service dealers in their areas.

Network radio will be the focal point of the largest spring-summer push ever scheduled by the Thos. D. Richardson Co., Philadelphia.

HOB0 KELLY, star of WTVH-TV, Peoria, show wades through stacks of mail for 'All American' promotion. Winners of word game which described McDonalds stamps got original issue Project Mercury stamp



FALL sponsorship plans for 'CBS Reports' discussed by exec. prod. Fred Friendly, Jack Leener (Tidewater Oil), Sherm McQueen (FC&B)

GOLDEN EAR Award from Muzak is presented to John Fetzer, Michigan broadcaster and owner of the Detroit Tigers by NAB exec. v.p. Vincent Wasilewski, FCC Commissioner Robert E. Lee (extreme l) and Muzak pres. Charles Cowley look on. Lee addressed the group



SLICK CHICKS surround WTVJ, Miami, personality Chuck Zink, who seems inclined to cast a vote for each of the girls, competing on the 'Late Show' to reign as hostess of the Miss Universe Pageant in July

ABC's "Flair" is scheduled for 13 weeks to advertise after dinner mints, party jellies, pastel mints and party patties.

Agency is The Buckley Organization.

Campaign's: Armstrong Cork's annual salute to the soft drink industry via its CBS TV Circle Theatre will be in the form of four 75-second announcements at the opening of the show on 23 May, 4 July, 1 August, and 29 August . . . Campbell Soup will introduce two new soups (Cheddar Cheese and Split Pea with Ham) with a saturation campaign which includes day and night network tv

and spot in selected markets.

PEOPLE ON THE MOVE: Leon N. Papernow to vice president in charge of operations at H&B American Corp. . . . W. R. Hemrich to advertising manager of Food Casings, Visking Co. division of Union Carbide . . . Jan Schultz to assistant director of advertising at Alberto-Culver . . . C. Gus Grant to the newly-created post of vice president of marketing for Ampex Corp. . . . Edgar M. Cullman to chairman of the newly-created executive committee of General Cigar . . . William W. Prout to director of promotion services at Lever Brothers.

Agencies

A new agency has set up shop, specializing in advertising and PR for Pepsi-Cola bottlers throughout New York State.

Everett L. Thompson Co., located in Buffalo, hopes to provide uniform promotional programs for the bottlers, many of whom Thompson has serviced individually during his advertising career.

Agency appointments: The Eden Co. to the Rumrill Co. . . . Crown Zellerbach Corp. (Newsprint and Magazine Printing divisions) and Lane Maga-

TEMPERATURE rose when zany comedienne Carol Channing was 'weather girl for a day' on WSUN-TV, St. Petersburg. In town for a two-night stand, Carol stunned more than one meteorologist



PRE-EASTER 'miracle' took place on WTAE-TV, Pittsburgh, where for 10 days an egg-filled incubator was part of the mid-morning Jean Connelly Show. Both on-the-air and off-air arrivals were given to Charles Koester, host of WTAE's 'Tri-State Farmer' Show

FAMILY PORTRAIT—A Blair family reunion during the open house at the John Blair Building in Chicago brought together (l-r) Blake Blair, treas. of the Blair Companies; Elizabeth P. Blair, mother of the Blair brothers; Mrs. John P. Blair; John P. Blair, pres. of the firm



HOSTESSES from Cellomatic, the audio-visual division of Screen Gems, flank Ewell K. Jett, v.p. and gen. mgr. of WMAR-TV, Baltimore, in front of the Cellomobile trailer in Chicago during the NAB Convention

New quarters: Erwin Wasey, Ruth-

Top brass moves: Robert R. Burton to executive vice president and general manager of the Chicago office of Campbell-Mithun.

New v.p.'s: Harry J. Lazarus at Geyer, Morey, Madden & Ballard, Western division . . . John R. Bassett and D. Reynolds Moore at SSC&B . . . Gene K. Walker at Dancer-Fitzgerald-Sample, San Francisco . . . Howard Eaton at Grey for programing in the broadcast department . . . Robert E. East-right at Gardner . . . Elliott Detchon and Ray Marcus at Ogilvy, Benson & Mather . . . Alfred W. de Jonge for international operations at Benton & Bowles.

Obit: T. Hart Anderson Jr., marketing consultant and former board chairman of Anderson & Cairns, died recently of a heart attack.

In what sounded like a post script to his aggressive speech to the FCC at the NAB convention, NAB president LeRoy Collins enlisted advertiser support to help avoid government interference.

Addressing the second annual Mid-South Advertising Institute in Memphis, Collins urged advertisers to, in effect, not tempt stations to defy the code in regard to objectionable copy, etc.

The Maryland-D. C. Broadcasters' Assn. has awarded its \$1,000 Scholarship Award, presented every two years to a deserving graduating high school senior desiring a broadcasting career.

Winner is 17-year old Ellsworth M. Lutz, Jr., who got the scholarship in a special ceremony at WFBF, Baltimore, with Assn. president Robert B. Jones, Jr., participating.

KRNT-TV, Des Moines is turning the tables on traditional tv reporting in presenting an across-the-board news show about the tv industry itself.

Called "TV News with Dick Eaton," the 5:40-5:45 p.m. strip will include: material off the news wires, TWX's and releases from the CBS Press Information Office, items about the station's schedule, special features and guest stars.

PULSE UP 50% BUSINESS TRIPLED!

KLAE

FIRST ON THE L. A. DIAL

Forward & upward

~~~~~ *with* ~~~~~

# THE SOUND OF LOS ANGELES

570

# RADIO

KL

**ROBERT FORWARD**  
EXEC VICE PRESIDENT  
AND GENERAL MANAGER

**J. CY OSTRUP,**  
VICE PRESIDENT IN  
CHARGE OF SALES

6363 SUNSET BLVD.  
HOLLYWOOD 28 • ☼  
CALIF • HO 2-7271

REPRESENTED NATIONALLY by  
EDMUND PETRY & CO., INC.

† † † † † † † † † † † † † †

HALL BDCSTG. CO.  
M. W. PAUL, PRES.





What to do with the sometimes unsold segment of a 40-second chain-break, a problem common to many stations, has evoked an unusual solution at WNBC-TV, New York.

When a 20-second and a 10-second announcement are sold, the station, rather than slipping in a station or program promo which might lead to charges of triple spotting, runs one in a series of animated musical interludes.

The 10-second I.D.'s are color adaptations of New York scenes, fully orchestrated with the NBC theme and with the I.D. information in the final four seconds of video.

In addition to a special award to FCC chairman Newton Minow for "rescuing the wasteland from the cowboys and private eyes," the George Foster Peabody Awards last week went to:

- KSL-TV, Salt Lake City, for public service ("Let Freedom Ring").
- Capital Cities Broadcasting for "Verdict for Tomorrow: The Eichmann Trial on Television."
- WRUL, New York, for coverage of UN General Assembly proceedings in English and Spanish.
- WFMT, Chicago, for its "Fine Arts Entertainment."

**Sports sale:** The 25 baseball warm-ups preceding the Pittsburgh Pirates games on KDKA-TV to Western Pennsylvania Volkswagen Dealers Assn. and R. J. Reynolds.

**Tips from TvB:** In a special folder issued last week, the bureau advises on eight ways for the local advertiser to tie in with **Brand Names Week**, 17-27 May.

**Kudos:** KIRO-TV, Seattle, has been presented a 1962 Award of Merit for outstanding and impartial journalism and religious news coverage on behalf of all faiths by the National Religious Publicity Council.

**PEOPLE ON THE MOVE:** Thomas A. Welstead to general manager and Lin Mason to program director at WLBW-TV, Miami... Bennet H. Korn to president of Metropolitan Broad-

casting Television... John Hopkins to president and general manager of KCOP, Los Angeles... James L. Ritter to station manager, Al Saucier to local sales manager, Bob Wallis to sales promotion director, Bob Brock and Russell Barnett to sales representatives at WTVW, Evansville.

## Radio Stations

For the Greater Philadelphia radio market the current four-week campaign by the Dodge line has turned out to be quite a windfall.

The splurge for radio alone came to \$40,000, half of it through the Dodge Dealers Association and the remainder from the Dodge Division itself.

Another \$10,000 was spent on tv by the dealers' group, also within the same period.

Both factory schedules were placed through BBDO, New York.

Thirteen stations represented by Feltis/Dove/Cannon have formed a regional network for multiple-station purchase in Idaho.

Known as "Idaho Empire," the group plans to expand to other stations in the state.

**Storer Broadcasting** more than doubled its net earnings for the first quarter ended 31 March, compared with the like period last year.

Income rose from \$1,055,418 to \$2,151,596. Included in the 1962 figure was a capital gain of \$912,969 resulting from the sale of WWVA, Wheeling. Other highlights of the financial report:

- Per share earnings were 88 cents for the first 1962 quarter vs. 43 cents for the 1961 period.
- Gross broadcast revenues were 20% above the 1961 quarter.

**Ideas at Work:** It was ladies day at WDEE, New Haven-Hamden recently when all programs were "manned" by the wives (or in the case of bachelor Bob Scott, mothers) of regular staffers... KMOX sponsored a breakfast which launched the 4th annual Food Brokers Week in St. Louis... WFAA, Dallas listeners will

have a chance to see what radio sound looks like during a 10-day electronic display in Wynnewood Village shopping center where dancing lights will translate the sounds... WJRZ, Newark broadcast an editorial urging New Yorkers to join the age-21 liquor minimum bandwagon now moving into action in five adjoining states... WEEL, Boston will give away 190 prizes worth a total of \$59,000 in its "What's the Show" contest which runs through 9 May. Entry blanks feature pictures of 20 station personalities and entrants must fill in the exact name of each of their radio shows and choose their favorite, giving reasons in 25 words or less... WGAR, Cleveland early-morning (6-6:05 a.m.) man Tom Christen made one announcement per morning for six days offering a free booklet on Lawn Care and got 1,030 requests from early risers.

**Kudos:** To WCOP, Boston, awarded the Citation of Merit of the Muscular Dystrophy Associations of America.

## WTRF-TV STORY BOARD



"TV Rep?"

**PAY THRU THE NOSE!** Strange, if you're a snuff salesman, you're admired for putting your business in everybody's nose! If you're a perfume authority, you're in demand for vice versa. Ordinary folks can't do either!

**wtrf-tv Wheeling**

**FASHION SHOWS!** It takes a lot more than nerve to wear a strapless dress or gown! Cuts help!

**Wheeling wtrf-tv**

**COST OF LIVING** may be high but it's sure worth it!

**wtrf-tv Wheeling**

**TEXAS RANCHER!** The wealthy Texan's wife lost control of her car and smashed into ten others before stopping. No lawsuits, though, it happened in her own garage.

**wtrf-tv Wheeling**

**TAXES RANGERS!** Internal Revenue Agents saddled and rode the big salaried Western stars for the round-up of their annual haul of fame. Now? ... low morale in the old corral!

**Wheeling wtrf-tv**

**RECIPE FOR GOOD MIXING!** Best way to make a tomato cordial? Buy her a drink!

**wtrf-tv Wheeling**

**SUBTLE SEVERENCE!** The network sent the sick comedian a get-well card and paid him off with Blue Cross!

**Wheeling wtrf-tv**

**TWIST!** All it does is put the E back in -motion!

**wtrf-tv Wheeling**

**BLAST OF THE BIG VENDORS!** Rep George P. Hollingbery has all the good reasons why your next advertising schedule should include WTRF-TV. The big seven set/set on seven will get your go-buy loud and clear! Ask George for your frameable WTRFeffigies, our Adworld Zoomar Series!

CHANNEL SEVEN

W

WHEELING, WEST VIRGINIA

## Fm

Reflecting the rapid expansion of stereocasting by fm stations, the NAB will, for the first time, make its Radio Month jingles available in stereo as well as monaural recordings.

Two-track stereo tapes of the jingles will be sent upon request to any NAB fm radio member equipped for stereocasting.

A firm 52-week contract from Patton's Markets for the midnite-6 a.m. "Stereo 'til Dawn Show" was a wind-fall for KGGK, Los Angeles.

The station has gone on a full-time 24 hour a day stereo multiplex operation, claiming to be the first in Los Angeles to do so.

## Networks

ABC TV daytime seems to be cornering the appliance market. It now boasts three of the industry's majors with sizeable participations in

the daytime line-up.

Latest buyer is Gibson Refrigerator (Creative Group) who's got five minutes a week for 13 weeks. Gibson joins a roster which already includes Philco (four minutes a week for 10 weeks) and Proctor (10 minutes a week in five-week flights).

It's not so much the personalities in the news as the personality who presents the news that attracts the tv audience, or so it would seem from a recent ABC TV rating report.

"ABC Evening Report," after the second week of Ron Cochran's take over as anchor man, was reaching 47% more homes in the New York Metropolitan area than it did during the four weeks prior to Cochran's joining the program. Its share of audience went up 63% in the same time.

Source: the Nielsen Station Index for New York.

**Sales:** Nine current NBC TV daytime shows for the third quarter to S. C. Johnson (FC&B), Norwich Pharmacal (B&B) and P&G (Compton) . . . "The Bullwinkle Show" to General Mills (D-F-S) and Emenee Industries (Abco Advertising) for the fall . . . Participation in eight current NBC TV nighttimers to P&G (B&B) and three nighttimers to Canada Dry (J. M. Mathes) for the third quarter . . . ABC TV's special "60 Hours to the Moon," on 29 April (7:30-8:30 p.m.) to Olin Mathieson Chemical Corp.

**Kudos:** Three NBC TV programs honored by the Saturday Review's 1962 Awards Committee for "distinguished achievement in the public interest" were "The Huntley-Brinkley Report," "NBC White Paper" and "Hallmark Hall of Fame." . . Copping coveted George Foster Peabody Awards were "David Brinkley's Journal," NBC TV (tv news), "The Bob Newhart Show," NBC TV (entertainment), "Vincent Van Gogh: A Self-Portrait," NBC TV (tv education), "Expedition!", ABC TV (tv children's show), Walter Lipmann and CBS TV (contribution to international understanding), and CBS's Fred Friendly (special award).

## Representatives

Some of the rep organizations were pretty busy last week processing a rush of business spurred by the Detroit newspaper strike.

The greater part of this flow of orders was for radio.

(For a note on how one of the Detroit stations expanded its daily news schedule to fill in the newsprint void see Public Service in WRAP-UP.)

There was a jolt in Chicago last week on the personnel front: J. R. Fishburn, who's been national sales coordinator for Metropolitan Broadcast Sales resigned because of "policy differences" with management.

Fishburn, who's been with Metropolitan for four years, was formerly with Simmons, Petry, Walker, and Rambeau rep firms, all in Chicago.

He's not yet announced future plans.

George R. Swearingen has opened his own rep firm in Atlanta to handle selected Southern radio and tv stations.

Manager of the CBS TV Spot Sales office in Atlanta until it was moved to St. Louis, and previously manager of the network's radio station group in the same city, Swearingen has long experience in the Atlanta area.

His offices are located at 406 Henry Grady Bldg.

Congressman Walter Rogers will be the featured speaker at the SRA's fifth annual Awards Luncheon 10 May at New York's Waldorf-Astoria.

In addition to the talk by Rogers, influential member of the House Interstate & Foreign Commerce Committee, the luncheon will be highlighted by presentations of the Silver Nail Timebuyer of the Year Award and the Gold Key Award for outstanding leadership in advertising.

## Film

Stan Freberg will talk on "Art for the Sake of Money" (or "Award win-

Cuisine Exquise . . . Dans  
Une Atmosphère Élégante



RESTAURANT  
**VOISIN**

575 Park Avenue at 63rd St  
NEW YORK

Lunch and Dinner Reservations  
Michel : TEmpleton 8-6490



ners do move merchandise”) at the 4 May American TV Commercials Festival at New York’s Waldorf Astoria.

Other highlights of the day include a two-hour workshop on techniques in the morning, the presentations to and showing of the award winners in 35 product categories during the formal awards luncheon. John P. Cunningham, chairman of the council of judges, will preside.

**Sales: Official Films’** “Biography” to Streitmann Biscuit Co. (Ralph Jones Co.) for 15 southern markets . . . **King Features’** 220 Popeye cartoons to six more stations bringing the total to 125 . . . **Jayark Blockbuster Features** to five additional stations raising the total markets to 186 . . . **MCA TV’s** “Checkmate” sold to 11 stations and “Dagnet” to 50.

## Public Service

Radio and tv stations in Georgia contributed public service time valued conservatively at \$170,000 in 1961 to support CARE.

This figure represents results of what may be the most extensive public service survey conducted on a state-wide level into contributions for one organization. The job was done by the GAB and CARE.

The survey reported contributions by 60 radio and six tv members which broadcast 41,553 radio spots, 2,800 tv spots and 2,188 special programs for CARE.

The estimate is conservative, says GAB, because not all stations returned their survey cards.

### Public Service in Action:

- **KEWB**, in cooperation with the San Francisco Lighthouse for the Blind, is conducting an intensified campaign to send some 400 Bay Area youngsters to an educational camp for the blind this summer. As part of the campaign, local business, civic, political and social leaders have been asked to tape messages asking community support of the effort.

- **WAST-TV**, Albany has, for the second consecutive year, published

“A History of Community Service.” This year the station has added a special page which is devoted to its financial expenditures in this field.

- **KDKA**, Pittsburgh is distributing a 16-page booklet containing the scripts of its recent space series, “Milestones to Mars.” Presented as five 10-minute features, the series was a step-by-step account of where America is going in its space exploration projects.

- **WWJ-TV**, Detroit presented a unique prime-time “Newspaper of the Air,” featuring eight reporters and editors from the staff of The Detroit News to fill in during the newspaper strike in that city.

## Equipment

The output of both tv and radio sets increased in February (over January), according to the latest statistics released by the EIA.

In February, 541,494 tv sets were produced (vs. 488,869) and 1,464,797 radios (vs. 1,350,630).

The situation on the factory sales side wasn’t quite so good, however, at least as far as tv tubes are concerned. There were 733,670 tv picture tubes sold in February vs. 802,061 in January but year-to-date totals were ahead: 1,535,731 in ’62 vs. 1,436,822 in 1961.

A total of 27,977,000 receiving

tubes were sold in February vs. 29,592,000 in the month before. Cumulative sales for this year totaled 57,569,000 compared with 52,146,000 last year at this time.

The EIA has entered its formal objection to the Administration’s trade bill which requests authority to reduce tariffs by 50% during the next five years.

Although the association “supports the broad objectives of the trade expansion bill,” it believes reductions of more than 10% should not be made in any one year.

Also proposed by EIA to the Ways and Means Committee: give authority to either the House or Senate to reject by majority vote proposals by the President which disregard Tariff Commission recommendations and might result in injury to domestic industry and employment.

The EIA position was outlined by Robert C. Sprague, chairman of the EIA Electronic Imports Committee and board chairman of the Sprague Electric Co.

### SPONSOR’s NEW L.A. PAD

The new Los Angeles office of SPONSOR is now located at 6915 Hollywood Boulevard, Hollywood 28. Suite #315.

Phone: HOLLYWOOD 4-8089.

### Outstanding exclusive values in broadcast properties

This daytime station is ideal for an owner-operator. Grossing over \$100,000 this year. Will accept a low downpayment of \$25,000 and a long payout.

### NORTHWEST

\$140,000

An important shipping and rail center is serviced by this fulltime property. Downpayment of 29% and balance on terms.

### TEXAS

\$160,000

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C.

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrick  
RCA Building  
FEderal 3-9270

### CHICAGO

H. W. Cassill  
William B. Ryan  
Hub Jackson  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-6460

### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John C. Williams  
1102 Healey Bldg.  
Jackson 5-1576

### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770

**facts you  
should know  
about**

# WTVY

**DOTHAN, ALA.**

## TOWER:

WTVY's new tower is the tallest in Alabama . . . it stands 1209 feet above the ground; 1519 feet above sea level.

## POWER:

Operating on Channel 4 with 100,000 watts WTVY serves approximately 200,000 television homes.

## COVERAGE:

In WTVY's coverage area there is a population of 1,062,100 with 261,700 total homes in the area. Our signal covers 48 counties—25 in Georgia, 13 in Alabama and 10 in Florida. Retail sales in 1959 for WTVY viewers totaled \$821,295,000.

## SCHEDULE:

WTVY carries the best of CBS and ABC programming, plus many popular local features.

# WTVY

**DOTHAN, ALA.**

Call: THE MEEKER CO., National Reps; SOUTHEASTERN REPRESENTATIVES, Southern Reps phone 873-5918, Atlanta; or F. E. BUSBY at SY 2-3195.

## Tv and radio NEWSMAKERS



**Robert R. Burton**, new executive vice president and general manager of the 135-man Chicago office of Campbell-Mithun, is a 29-year veteran in advertising. Burton, most recently a senior vice president of Kenyon & Eckhardt in New York, formerly managed K&E's Chicago office and also spent several years in Chicago as vice president and account supervisor at both Needham, Louis & Brorby and Young & Rubicam. Burton started in the agency business with Gardner in St. Louis in 1933.

**Leo V. Collins** has been appointed advertising-promotion director for WXYZ, Detroit. Collins, who takes over the post formerly held by Allen Franco, moves to Detroit from Philadelphia where he has been audience promotion manager of WCAU for the past five years. He brings to his new post a 14-year background in advertising and promotion, having been an agency copywriter and an advertising manager in the retail department store and wholesale appliance fields. Collins attended Temple University.



**Howard Eaton** is joining Grey Advertising as vice president for programming in the broadcast department. Eaton has been at Lever Bros. for the past five years, first as broadcast manager and, for the past three years, as media director. For the five years prior to his Lever association, Eaton was with Young & Rubicam in tv programming. He's also been active in the Assn. of National Advertisers, serving as chairman of the broadcast committee. Eaton is currently a member of the Radio-TV Research Council.

**Leo A. Gutman** has been appointed advertising manager for Paramount Pictures Corp. Gutman has broad experience in the entertainment field, having most recently been director of advertising and sales promotion for Ziv-UA television. Associated with Ziv for the past 15 years, he previously operated his own advertising agency in Cincinnati. Gutman will assume all responsibility for the administration and creation of Paramount's advertising program.





## The seller's viewpoint

*Today's profit squeeze, says Dick Cass, tv account executive, Crosley Broadcasting Corp., Chicago, puts a burden on top management to realize maximum efficiency for every dollar spent. "How do you advertise new products in a highly competitive market, and achieve maximum impact and sales on a limited budget?" are questions he poses for advertisers. Cass cites the approach now in use by Pure Oil Co.—extensive use of spot tv—to introduce its new Firebird gasoline regionally. Cass was co-chairman last year of the Chicago Federated Advertising Club's Workshop on Radio and Tv.*



### How to get television mileage on a limited budget

**T**op management today, in a profit squeeze, needs maximum efficiency for every dollar spent. Crucial questions are being asked:

1. How do you advertise new products in a highly competitive market and build brand awareness to increase your share of the market?

2. How can you achieve maximum impact on a limited budget and still produce maximum sales response?

Advertisers are searching for a marketing tool which will answer profit problems like these. The Pure Oil Company recently faced the problem of advertising a new gasoline with a limited budget against the larger expenditures of competitors. This new "Firebird" gasoline, created after five years of research and five million miles of testing, was introduced this spring with an all-media campaign.

Pure's distribution and sales patterns were unique. Since they operated in 15 states, their problems were regional. They didn't need the prefabricated campaign of network television which delivers the same amount of advertising pressure everywhere. They needed the custom built flexibility of spot tv delivering varying kinds of programs and varying amounts of advertising pressure anywhere, in markets and on stations of their own choosing.

In a recent radio/tv workshop session of the Chicago Federated Advertising Club, students learned more about Pure's advertising and marketing problems, and especially how spot tv helped Pure Oil reach large audiences with maximum impact and low cost. Here's how spot tv went to work for Pure Oil in one market.

**Market flexibility.** Pure Oil needed to build brand awareness fast in terms of its distribution and sales problems. Cincinnati, Ohio, was an important market for Pure products. It has a population of one million and \$4.5 billion in retail sales. Spot tv's flexibility allowed Pure to concentrate its advertising pressure in varying amounts

based on this market's potential.

**Sight, sound and motion.** To do this, Pure had to capture the drama and excitement of this new product and the "Firebird" name. The audio-visual dynamics of spot tv offered person-to-person salesmanship to stimulate maximum response to their selling messages.

**Intense market coverage.** Signals of the Cincinnati tv stations cover this portion of Pure's market adequately for day or night. On a weekly basis, each of them delivers over half a million homes during any week of the year, or 70% of all homes in the market. Besides maintaining great popularity within the city, their signals extend beyond to the suburban and rural areas where Pure's customers—the bigger families with the higher incomes—are found. Here Pure's gasoline sales are concentrated and thus, their sales messages have maximum impact.

**Versatility of programs.** Pure's commercials had impact and believability in a wide variety of quality programs on Cincinnati tv stations. Balanced shows produced a quality selling image—measuring tv's ability to sell for Pure Oil. News and weather shows are presented authoritatively, staffed by competent newscasters and meteorologists, specialists doing a quality job. Top ABC, CBS, and NBC tv shows, as well as the best syndicated, outstanding features, and popular sports events such as bowling, boxing, and wrestling, produced top rated adjacencies for Pure commercials insuring maximum nighttime reach in different homes.

**Spot tv costs less to reach people.** Spot tv is the only major medium which costs less to reach people today compared to 10 or even five years ago. According to a *Printers' Ink* survey of 1960, the cost of reaching people on tv declined 40% in the past decade. Thus, spot tv had the audio-visual impact, and Cincinnati tv stations the coverage, to reach the greatest number of Pure's customers and stimulate maximum response at low cost.

# SPONSOR SPEAKS

## An apology to Leo Burnett

A couple of weeks ago, an item in our *Sponsor-Week* section noted that the Burnett agency's hospitality suite at the NAB Convention was "far from a total success."

The item was based upon reports from Chicago that the Burnett suite (first agency suite ever at the NAB) was unmarked, unlisted, and that many visitors couldn't find it.

All of which was true, but our story greatly distressed Burnett media people who tell us that they did have a lot of traffic in their suite, that they consider it a highly successful venture, and have received many compliments for it.

We're glad to set the record straight on this, and apologize to the Burnett company for any embarrassment our item may have caused.

At the same time, we do want to raise this question. Why was Burnett forbidden by NAB and hotel authorities to put up any signs indicating the location of its suite, and denied any listing on the Convention board?

Surely, one of America's great agencies, and a leading user of air media deserves more consideration. It smells to us like needless, bureaucratic red tape.

## A better break for "services"

While we're still on the subject of Chicago, we'd like to bring up the matter of "services."

One important reason why broadcasters go to an NAB Convention is to catch up on broadcast equipment and services. The equipment phase is always well handled in an exhibit hall. But "services" are so well hidden that it would take an early-bird broadcaster with built-in radar and fatigue-resistance to ferret out and visit all the film and radio services he'd like to see.

We suggest that the NAB consider a return to the practice of having a "services" floor at the convention.

We're certain that the present NAB staff, administratively headed by experienced and capable Gene Revercomb, can cope with the problem of setting up ground rules for such a "services" floor and avoiding the honky-tonk practices by certain exhibitors which marred some earlier conventions.

Such a floor would be a great boon to broadcasters. 

## 10 SECOND SPOTS

**Introduction:** Johnny Carson introduced a Park Avenue matron to an official of the radio and tv actors' union, to help her organize a charity affair. "This is Mr. Dennis from AFTRA," said Carson. The woman gushed: "I'm delighted to meet you. I've always wanted to visit your country."

**Dining:** Bennett Cerf reports that a noted agency man visiting Paris this month turned practical joker and created untold havoc at the world-famous Tour d'Argent restaurant, where pressed duck and exquisite soup are the *specialities de la maison*. Mr. Twombly (his name is changed since he isn't very proud of his exploit) was at the restaurant with two other well-known admen and when the soup was served, he emptied the pepper shaker into his portion, tasted it, coughed ostentatiously, and summoned the proprietor.

"So this is your famous soup," he scoffed. "It's terrible. Taste it yourself." The proprietor sampled the soup and went into a frenzy. "The chef has gone mad," he decided. "Let me make an investigation in the kitchen." He came back a few moments later wringing his hands. "It is worse than I thought," he said. "I've had the whole evening's supply of soup—enough for two hundred portions—poured down the drain. I have discharged the chef who has been with me 30 years. Can Monsieur forgive us?"

Somehow the joke had lost its savour for Twombly. He fidgeted through the rest of the dinner, then squared his shoulders, and confessed. "I didn't expect the consequences to be so drastic," he explained. "I trust you'll rehire the chef, and give him this \$100 traveler's check to make up for his embarrassment. And I insist on paying for every portion of soup poured and thrown away."

The proprietor and chef allowed themselves to be placated. Twombly paid the bill, and made for the door, considerably wiser and infinitely poorer. As he got into the cab, the proprietor tugged at his sleeve and whispered, "Monsieur Twombly, I saw you empty the pepper into the soup."



# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

**KRON-TV**

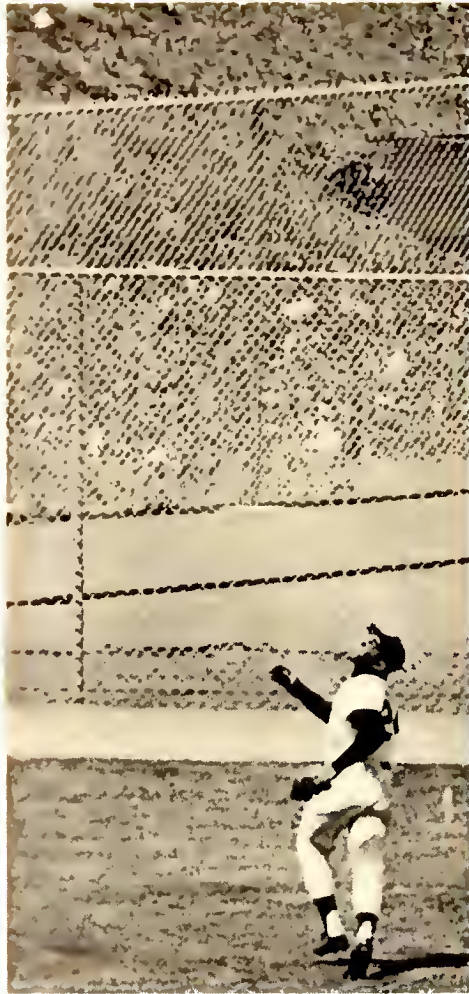
Has been **FIRST**  
70% of the time  
**Jan. '53-Jan. '62**  
Source: ARB Reports

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •





# ACTION...



...live and direct. That's what sports fans associate with San Francisco's KTVU. San Francisco Giants baseball, college basketball, ice hockey, pro football, wrestling... they're all live and direct on KTVU. Sponsors know KTVU offers still another kind of direct action... the immediate buying action of audiences tailor-made for the advertiser's product message. Top syndicated shows, post '50 movies, children's programs, local productions. Match the program to your product and watch sales go.

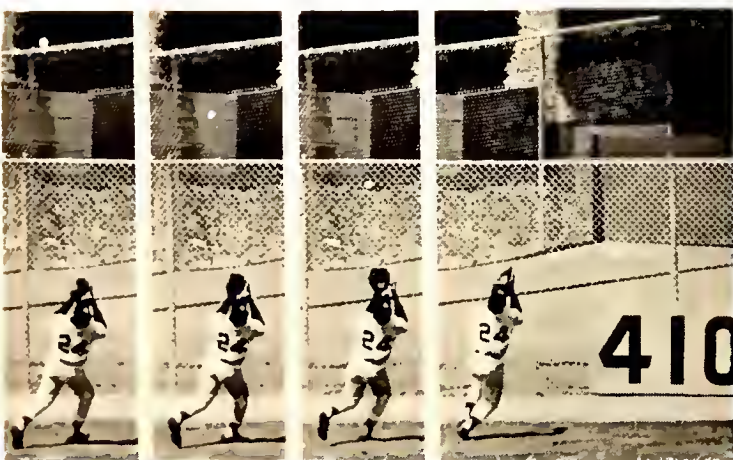
The Nation's LEADING  
Independent TV Station

**KTVU**

CHANNEL 2

**SAN FRANCISCO • OAKLAND**

Represented by H-R Television, Inc.



Baseball's great center fielder, S. F. Giant Willie Mays, displays his ease and grace in robbing another batter of a sure hit. San Francisco Examiner photographs by Charlie Doherty.